

'Superinfection' theory reinforced
New report details case of Dutch man infected with HIV three separate times.

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Bravo Spain and Canada!
Two more victories for legalized same-sex marriage.

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Los Big Names
Marga Gomez's new show opens at the Magic.

see Arts section



BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971



Bar owner Les Natali

Rick Gerhardt

Les Natali accepts Brown as mediator – with caveat

by Matthew S. Bajko

Lawyers for Les Natali, the Castro bar owner fighting racism charges, informed city officials last week their client will accept former Mayor Willie Brown as the mediator in the case, with one caveat. They prefer to postpone holding talks until after a state agency finishes its investigation into the charges made against Natali.

Friday, July 1, Natali's attorney Steve Goldstein notified Mayor Gavin Newsom that his client "would be very happy" to have Brown mediate the case. Brown will be working with former deputy city attorney Scott Emblidge, who used to serve as the city's Human Rights Commission attorney. Newsom asked Brown last month to step in and help bring both sides to the table.

"With Mayor Brown's stature as a negotiator and peace maker it is just a godsend to have him involved. I think he is the perfect person to resolve this," said Goldstein in a telephone interview with the *Bay Area Reporter*. "I have heard very good things about Emblidge. He is a fine lawyer and a fine mediator based on the information I have been able to gather."

Goldstein asked that either Brown or the HRC contact him to discuss dates and logistics for setting up the mediation. However, he iterates in his letter Natali's position from last fall that he prefers to enter into mediation once the state Department of Alcoholic Beverage Control concludes its investigation into the matter. Depending on the ABC's decision, Goldstein said there may be no need to

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Celebrating 'Freedom' in Philly

Sir Elton John rocked the crowd at the Freedom concert in Philadelphia Monday, July 4. The all-star event also included performances by Patti LaBelle, Bryan Adams, Rufus Wainwright, and comedian Bruce Vilanch. Earlier in the day, John received the Brotherly Love Award from Mayor John Street for his work helping to fight HIV/AIDS. The city also renamed a street near the William Way LGBT Community Center Elton's Way in his honor.

Gays mourn O'Connor retirement

analysis by Lisa Keen

If you had told gay protesters 19 years ago that they would be mourning the retirement of Justice Sandra Day O'Connor in 2005, they probably would have scoffed heartily at your judicial acumen. In July 1986, hundreds of gay men and lesbians staged a raucous protest outside a hotel in San Francisco where O'Connor was speaking – a protest to express their outrage at her voting with a U.S. Supreme Court majority to uphold laws banning sex between consenting same-sex adults. Even in the cold and rain of December that year, a crowd of gay protesters stood outside a University of Pennsylvania building where O'Connor was appearing. Though she was the first woman member of the nation's highest court, this Reagan appointee provided the critical fifth vote to a decision that haunted gays for almost two decades.

The gay community's anger over the *Bowers v. Hardwick* decision, noted one reporter at the time, rivaled the fury expressed when San Francisco Supervisor Dan White was given a lenient sentence for assassinating openly gay Supervisor Harvey Milk and Mayor George Moscone. It was used against gays in a broad spectrum of cases – barring them from the military, stripping them of parental rights, and



Justice Sandra Day O'Connor has announced her retirement from the U.S. Supreme Court.

branding them as outlaws.

But last Friday, July 1, many in the gay community reacted with sorrow to the news that O'Connor, 75, had submitted her resignation after 24 years on the court.

Girlfriend charged in teen's death

by Ed Walsh

It may have been the happiest day of Isabel Cisneros's life. It was also her last. On Saturday, June 25, Cisneros felt the joy and an optimistic outlook that had been elusive for most of her 17 years. The Redwood City teenager, known to most as "Chavela," was looking forward to attending the Dyke March in San Francisco that night. Her mother, Esperanza Salcedo, told the *Bay Area Reporter* that her daughter was so excited to be going that she was literally jumping around their home.

"She wanted to be a lesbian and she wanted to go places where lesbians go. I think she would feel good at the parade because there were a lot of people like her there," Salcedo explained.

Cisneros recently turned a corner in her life. She was putting her juvenile troubles behind her. Her mother said she had a history of not going to school and running away that

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Isabel Cisneros in an undated photo

"This is a sad day for the Supreme Court and for America," said National Gay and Lesbian Task Force Executive Director Matt Foreman. "Justice O'Connor has frequently been an essential vote and voice of reason in crucial decisions involving basic constitutional rights."

"The loss of Justice O'Connor's moderate voice is a serious threat to gay, lesbian, bisexual and transgender rights," said Joe Solmonese, president of the Human Rights Campaign.

It wasn't always so, and O'Connor's transformation on the high court – coupled with the unpredicted reality that some Republican appointees expected to be conservative have leaned leftward at significant moments – should bring a measure of solace to those in the gay community who worry that O'Connor will be replaced with a rabid right-winger.

It should bring solace, but it won't. The political landscape is very different now than when O'Connor or Justices Anthony Kennedy and David Souter were appointed. Though it was believed that President Reagan had nominated a conservative in O'Connor, she studiously avoided taking sides on the hot button issue of abortion during her confirmation hearing in 1981. Gay issues weren't

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Defense and media change tactics in Gwen Araujo retrial

by Zak Szymanski

Nicole Brown was the most recent witness called to the stand in the Gwen Araujo murder retrial, and her cross-examination by the defense could be a mixed bag when it comes to proving the prosecution's case against all three defendants.

Brown was the girlfriend of Paul Merel, whose brother is one of three men facing first-degree murder charges for the killing of Araujo, 17, a transgender female who lived in the East Bay city of Newark.

Jose Merel, Jason Cazares, and Michael Magidson, all 25, are facing their second trial in the Hayward Hall of Justice after last year's trial ended with a hung jury. According to witness testimony, Paul and Jose Merel, as well as Magidson, engaged in sexual relations with Araujo over the summer of 2002. The group of friends discussed questions about Araujo's gender, and on October 3, 2002, the defendants confronted Araujo in the Merel home, forcibly removing her clothing to reveal male anatomy. The discovery incited a "gay panic," said witnesses, and through the course of the evening and into the early morning hours she was beaten, choked, hit over the head, tied up, and strangled. The defendants then drove her body to the Sierra foothills.

Brown was in the Merel home on the night of the killing and took part in the confrontation that led to the discovery of Araujo's genitals. But she left the house while Araujo was still alive, she said, and did not believe that the men would kill her.

Last Thursday, June 30, defense attorneys for Cazares played Brown's videotaped interview with police, which in some ways may help the prosecution build a timeline of the attack and emphasize its premeditated violence, and



Nicole Brown testifying during last year's trial

in other ways could support Cazares's claims that he did not participate in the violence.

Brown told police that after the discovery, she tried to console Jose Merel, who at one point was in the hallway using profanity and telling her, "I had f-ing sex with that man."

Brown explained that she tried to calm Jose down by telling him, "It's okay ... you did not know this was a man." While she sympathized with his distress, she said, "For sure I would not have killed I am not that kind of person."

Brown said she observed Magidson on a couple of occasions put a hold on Araujo and tackle her to the ground. She observed blood on Magidson's hands and believed that he was in shock at what he had done, not because this was a man."

"Why do you make that distinction?" police asked.

"Because it had already been too far away from finding out," she said.

Paul Merel was sleeping through most of the confrontation, she said, and was in his room during portions of the attack. As for Cazares, she said, "I really don't remember Jason's part

in any of it."

Brown's interview included her admission that she hadn't always been honest about the details of what she observed, and that her memory was fuzzy around the exact sequence of the events. But whether that information will be used to discredit her may depend upon the defense attorney.

Last year, noted observers of the trial, defense attorneys seemed united in their belief that the jury would be transphobic and take pity on all the defendants. But that jury came close to convicting Magidson of first-degree murder, and subsequent interviews and articles have revealed that the obstacle to convicting all the men was simply a question of the distinction between first- and second-degree charges and the defendants' differing roles in the crime.

This year, said Chris Daley of San Francisco's Transgender Law Center, "we're finally seeing much more honest and professional representation for two of the three defendants."

Daley noted that only Magidson's attorney, Michael Thorman, continues to rely heavily on transphobic arguments. Attorneys for Cazares and Merel, he said, "are trying to find out which actual defendant was involved in the murder and whose actions led to her death ... instead of hoping that the jury will be so turned off by Gwen's gender identity that their clients will somehow be found less guilty of her murder."

Courtroom observer Connie Champagne with Community United Against Violence said she was recently misquoted by the *L.A. Times* that there was no transphobia in this year's trial, but she did agree that there seems to be a strategy shift from the defense. Attorneys continue to assault Araujo's character and blame the victim, she said, which is what many defense attorneys do regardless of the victim's gender identity.

Another thing observers believe to be better this year is mainstream media coverage, particularly when it comes to print media. Champagne said that the *L.A. Times* – previously identified by activists as disrespectful of Araujo's gender – is one of several publications that have worked hard to accurately reflect the victim's life. Rather than referring to Araujo as "a man", many outlets are now showing her "as a teenager," said Champagne, "and as somebody's child." ▼

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Fun for kids on the 4th



Rick Gerharter

The funny and unique Dericque high-fives Tupac as others watch during the "We Are Family" picnic Monday, July 4 at Yerba Buena Gardens in San Francisco. Music, games, a cupcake walk, face painting, and other fun stuff for kids took place throughout the afternoon festival. The event was sponsored by several organizations, including Children of Gays and Lesbians Everywhere and Yerba Buena Center for the Arts.

New porn regs impact LGBT Web Sites

by Liz Highleyman

New regulations governing sexually explicit images on the Web took effect Thursday, June 23, but a last-minute deal offered some content providers a temporary reprieve from federal prosecution.

Title 18 U.S. Code 2257, part of the Child Protection and Obscenity Enforcement Act of 1988, requires that Internet content providers maintain records documenting that all individuals appearing in sexually explicit images are at least 18 years old. U.S. Attorney General Alberto Gonzales announced in May that the law – which already applied to print publications and films – would now also cover online images and would apply to "secondary producers," such as Web sites that post photographs from other sources, despite a 1998 ruling by the 10th Circuit Court of Appeals striking down the secondary producer provision.

In addition to commercial pornography, the new rules cover personal ads, member-generated content, and advertisements, and apply retroactively to any images posted after July 1995. The new

policy also says individuals appearing in photographs must provide identification issued by the U.S. government, and that foreign passports are no longer sufficient. Producers would have to make age-verification records available for inspection by federal agents at least 20 hours per week, and no warrant would be required. Content providers that fail to comply with the regulations face federal prison sentences.

On June 16, the Free Speech Coalition – the adult industry's primary advocacy organization – filed a lawsuit against the expanded regulations before the 10th Circuit Court in Denver, arguing that they are unconstitutional, overly burdensome, and "jeopardize the privacy and safety" of the depicted individuals, who would be required to provide their legal names and addresses along with their ages. The organization requested a temporary restraining order against enforcement of the new policy.

"It's so inclusive that it's really absurd," said Annalee Newitz of the Electronic Frontier Foundation, noting that the regulations could be interpreted so broadly that they could prohibit news photographs documenting the

abuse of Iraqi prisoners at Abu Ghraib.

The federal government countered that stricter rules are needed to effectively combat online child pornography.

Gay sites scramble to comply

The new federal policy – which covers both "hard core" and "soft core" images, and affects both commercial and free sites – sent operators of several gay Web sites scrambling to consult with their attorneys, update their records, and place restrictions on their content.

As of the June 23 enforcement date, Gay.com (owned by PlanetOut Inc.) briefly discontinued access to all adult personal ad photos until it had a chance to review them. "Always on the lookout for hot guys and ways to keep people from having fun, the U.S. Department of Justice is taking a break from prosecuting terrorists to do something it thinks is more important: restricting your right to view and share photos online," read a statement on the site.

Lacking clear guidelines regarding what content the government might decide to censor, Gay.com opted to be safe rather

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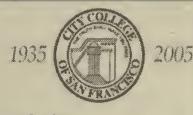


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'Faux Queen' contestants sought

compiled by Cynthia Laird

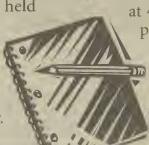
Klubstitute Collective is getting ready to host its 10th annual "Faux Queen" pageant and is seeking contestants. The Faux Queen contest is described as a pageant for drag queens trapped in real women's bodies, and is an only-in-San Francisco event. Organizers noted that the contest, to be held August 14 at Slim's, is open to all genetically-challenged drag queens. Contestants will be scored on drag, talent, and personality. Tips from audience members count as bonus points toward their favorite faux, with all money raised benefiting local charities.

To enter the contest, volunteer at the event, or for more information call (415) 331-1500, ext. 3438 or visit www.klubstitute.com. Email inquiries may be sent to only@klubstitute.com.

Living with cancer workshop

The Jewish Community Center of San Francisco will present "Living with Cancer: Spirituality and Healing" Tuesday, July 12 from 4 to 5 p.m. at the Jewish Community Center of San Francisco, 3200 California Street. The free workshop is part of a regular monthly series designed to help patients and families understand the physical problems related to cancer and its treatments.

For more information, visit www.jccsf.org or call (415) 292-1200.

**News Briefs****Commonwealth Club events**

The Commonwealth Club of San Francisco's LGBT member-led forum is holding two events this month and interested community members are welcome to attend.

On Wednesday, July 13, the forum will present "Retirement Living Options for the LGBT Community." A reception starts at 4:45 p.m., followed by the program at 5:15. The event is free for club members, and \$15 for non-members.

The presentation will explore whether San Francisco, usually the leader in LGBT issues, is behind the times when it comes to retirement living options. In Southern California, Gay & Lesbian Elder Housing is building a retirement complex expected to open this year, while in New Mexico, Rainbow Vision properties broke ground in January for a similar complex. Panelists will include Jerry Brown, executive director of Bethany Center Senior Housing Inc.; Hadley Dale Hall, the new executive director of Openhouse in San Francisco; and John W. Milford, executive director of San Francisco Towers. John L. Darby with California Communications Access Foundation will serve as moderator.

On Wednesday, July 27 the LGBT member-led forum will hold an organizing meeting from 5:30 to 7 p.m. There is no charge for this meeting, which is open to both Commonwealth Club mem-

bers and the LGBT community in general.

The purpose of the meeting will be to identify topics and speakers relating to the LGBT community that will be of interest to the club's membership; participants will be invited to produce quarterly events at the club throughout the calendar year. New members may participate in forums already in the planning stage or develop new topics of interest.

Both events take place at the club's headquarters, 595 Market Street. For more information, visit www.commonwealthclub.org or call John Lazar at (415) 394-7100, ext. 322.

Benefit for AIDS Walk

KRON-TV's Jan Wahl and the always-energetic Donna Sachet will host a special fundraiser for the Loew's Theatres AIDS Walk team Wednesday, July 13 beginning at 8 p.m. at Loew's Theatres at Metreon, 101 4th Street in San Francisco. The event consists of a special screening of the film *Priscilla, Queen of the Desert*. The suggested donation is \$5 per person.

Sachet, a society columnist for the Bay Area Reporter, noted that people are encouraged to come in drag and dance in the aisles during the showing of the popular 1994 film.

The AIDS Walk, which benefits the San Francisco AIDS Foundation and numerous other Bay Area organizations, is slated for Sunday, July 17 in Golden Gate Park. To register or for more information, visit www.aidswalk.net/sanfran. ▶

Stop AIDS overhauls its HIV prevention programs

by Matthew S. Bajko

In what is believed to be a first-in-the-nation approach, the Stop AIDS Project is turning its attention to the sexual networks of gay, bisexual, and transgender men in order to stop the spread of HIV. For the San Francisco-based agency it is a monumental shift in how it approaches HIV prevention.

The agency is moving away from tactics that focused more on individuals and instead is gearing its work toward six specific networks where men meet their sexual partners. It is believed to be the first time an HIV prevention organization has adopted strategies to work with the members of those networks.

"Nobody else has done this yet," said Mark Utterbach, Stop AIDS new director of programs who began work on April 18.

Instead of focusing on every individual's risk taking, the agency is trying to more closely target where people are meeting for sex and who the core people are within those sexual networks. By doing so, the agency hopes to affect what the members of each network consider to be accepted sexual behaviors, and in turn, reduce the



Stop AIDS' Robert McMullen

city's goal of reducing HIV infections by 50 percent over the next four to five years.

"You can't do that by doing the same thing you have been doing for the last 10 years. We had to get creative and come up with a new approach," he said.

With gay men complaining HIV prevention messages have become stale, and the agency seeing dwindling attendance at its workshops, Stop AIDS staff realized it was time to shake up the work they do. The agency will

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Correction

In the caption accompanying the photo of the Geezer's Ball in the June 23 issue, Harry Hay Award recipient George Birimisa's surname was spelled incorrectly. It should also be noted that Mr. Birimisa, a playwright, body-builder, and teacher, received a certificate of recognition from Assemblyman Mark Leno (D-San Francisco) that praised his creative writing and his "many years of bringing new work to the stage and advancing the cause of the LGBT community."

COMMUNITY NEWS

Medi-Cal deal protested

by Zak Szymanski

Health care workers, activists, and politicians gathered outside of San Francisco's Tom Waddell Health Center last month to denounce Governor Arnold Schwarzenegger's deal with the Bush administration that stipulates how California can spend its \$18.4 billion in Medi-Cal funds over the next five years.

At stake, said opponents of the deal, is the state's public hospital system, which is primarily funded through Medi-Cal. Public hospitals represent 6 percent of all state hospitals but deliver more than 50 percent of the care to California's 6.5 million uninsured.

Schwarzenegger's deal on the surface may appear to add more funds to Medi-Cal—with the governor claiming that an additional \$3.3 billion in federal funds will come to California—but the money is not guaranteed and comes with strings attached, such as requiring about 500,000 elderly and disabled patients to be moved into managed care programs, which healthcare advocates said jeopardizes patients' access to their regular doctors while directing funds away from hospitals. The deal also provides money in the form of matching grants, but it is unclear whether California will qualify for all of that money if some counties cannot generate those matching funds. Additionally, while public hospitals would see an initial funding increase next year, they would receive no additional money for the four years that follow, a freeze that "amounts to a cut in today's environment of rising health care costs," according to a statement from the California Association of Public Hospitals



Health Commissioner Dr. Donald Tarver, left, and Dr. Barry Zevin at last month's press conference.

and Health Systems.

In summary, said opponents, there would be no way to ensure sufficient aid for the hospitals that provide much of the care to the state's poor and uninsured.

"What we're talking about is a matter of life and death," said Dr. Barry Zevin, medical director Tom Waddell, during the June 23 press conference.

Zevin was joined by representatives from San Francisco General Hospital, community clinics, labor unions, and healthcare organizations in demanding that Schwarzenegger return to the federal government to re-negotiate the terms of the deal, which replaces the current Medicaid deal that expired June 30. The state Legislature has until the end of August to approve it.

In a joint statement, participating community groups—including Health Access, Latino Issues Forum, the Asian Pacific Islander American Health Forum, SEIU 790, SEIU UHW, and the Waddell

Clinic—urged Schwarzenegger to pursue "a better deal for California's safety net hospitals and the patients and communities they serve."

Specific negotiations, they said, should ensure adequate hospital funding for the next five years and oppose the managed care requirement. The state should also commit to "backfilling any shortfalls" due to insufficient matching funds, they said.

Schwarzenegger's administration, meanwhile, is touting the deal as the best in the country.

"Our state's approach to hospital financing has to change," S. Kimberly Belshé, the secretary of health and human services, told reporters. "If we want to secure federal funds, we have to play by the rules of the federal government."

It will be up to the Democratic members of the state Legislature, said those opposed to the plan, to reject the deal despite the looming deadline and force a re-negotiation of its terms. ▼

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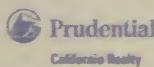
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A Supreme appointment

Well, what LGBT legal advocates and others have been predicting for years came to pass last week – President Bush soon will be appointing a justice to the U.S. Supreme Court, following the surprise announcement by Justice Sandra Day O'Connor that she is retiring after 24 years on the highest court in the land. It was widely thought that Chief Justice William Rehnquist would be the first to retire, since he is battling thyroid cancer, but it's O'Connor, the first woman to sit on the court, who is giving Bush what is arguably his most important appointment. More Supreme Court vacancies could occur, giving Bush the opportunity to shape the makeup of the court for decades to come.

It was just this scenario that gay leaders forcefully warned against during last year's presidential and congressional races. Had the Democrats been able to regain control of the Senate, Bush's nomination process might be very different. But given the Republican lock on Congress, and the fact that only a majority of senators must vote to confirm whomever Bush appoints, it appears that the president holds the cards to the future of justice in this country.

Moreover, contentious issues are on the docket for the court's next term, which begins in October, including a case involving the military's homophobic "Don't Ask, Don't Tell" policy, administration efforts to override a state right-to-die law, and the abortion rights of teenagers. It's only a matter of time before same-sex marriage also makes it way to the court.

O'Connor was viewed as a moderate on what is otherwise a fairly conservative court. During her tenure, she did not always rule in favor of equal rights for gays. She voted with the majority in *Bowers v. Hardwick*, which upheld sodomy laws aimed at discriminating against gays. But two years ago, she reversed herself and voted with the majority in one of the gay community's landmark legal victories – *Lawrence v. Texas*, which struck down sodomy laws in this country, finally giving gays definitive legal status.

Understandably, gay leaders expressed sadness and grave concern after O'Connor's announcement. Virtually everyone in the LGBT community, it seems, is well aware of the implications.

"We are shocked and deeply fearful about the direct impact Justice O'Connor's retirement will have on each of our lives," said Paula Etelbrick, executive director of the International Gay and Lesbian Human Rights Commission. "Despite her very conservative philosophy, and despite the fact that she voted to appoint George Bush as president five years ago, she has been a powerful swing vote on critical reproductive, women's and LGBT is-

Etelbrick went on to point out that Bush, with the possibility of filling more vacancies, "now has the chance to swing the court severely to the right – a development from which I do not believe we will ever be able to recover."

But it's not just issues specific to the LGBT community. Etelbrick explained that a Bush appointee could very well "rubber stamp policies regarding the war on terrorism."

The battle to replace O'Connor started within hours of the announcement, and Democratic senators, still reeling from the near implementation of the so-called nuclear option to circumvent judicial filibusters, have their work cut out for them. A rigid conservative, in the mold of Justices Antonin Scalia or Clarence Thomas, is not what the country needs. This country, as Bush told a crowd in West Virginia on July 4, was founded on the principles of equality for all. And while Bush and the majority of Republicans certainly don't believe LGBTs are equal like everyone else, we need to join with allies in this fight. We can't do it alone – the president and most GOP senators don't give us a second thought, and the Log Cabin Republicans, for all practical purposes, are in the political outhouse as a result of its decision not to endorse Bush for re-election last year.

It's going to be a long summer, and the country's future is at stake. ▶

Editorial

News Item: SPAIN JOINS NATIONS GRANTING MARRIAGE RIGHTS TO SAME-SEX COUPLES.



CARE Act stakes are high

by Randy Allgaier and Jack Newby

In 1990 Congress passed, and President Bush (41) signed, landmark legislation that has become the largest federally funded program specifically for HIV/AIDS care. The Ryan White Comprehensive AIDS Resources Emergency (CARE) Act has been a model blending federal appropriations with local control and the flexibility to react to the specific needs of the populations most effected by the epidemic.

Every five years the CARE Act is up for reauthorization. In 1996 and in 2000 Congress and the Clinton administration broadly supported the CARE Act and it is likely that it will receive similar support in 2005 from Congress and from the Bush administration.

However, reauthorization is also a time when changes can be made to the legislation and how it is funded. The future of funding for HIV/AIDS through the CARE Act – and its hallmark of local planning – is vital for San Francisco's response to the local epidemic. The Bush administration has already stated some positions that indicate a desire to change the legislation in ways that are troubling to the HIV/AIDS community in general and specifically in San Francisco. In June 2004, President Bush gave a speech in Philadelphia where he criticized the CARE Act by saying that it "takes too little account of the most urgent needs." He said the administration should have greater power to decide where the money is distributed and how it is spent, focusing more on paying for medicine and doctors' visits than on social

services. Many within the HIV/AIDS community correctly argue that social services and primary medical care are inextricably linked and that without a robust system of support service there would be a negative impact on patients' ability to access medical care and adhere to complex treatment regimens.

More recently, both a report from the General Accounting Office entitled "The Ryan White CARE Act and Factors that Impact HIV and AIDS Funding and Client Coverage" and the recent hearing in the Senate convened by Senator Tom Coburn (R-Oklahoma) focused criticism on San Francisco's level of funding.

There are three specific areas of the CARE Act that are vital for San Francisco and deserve our attention and advocacy.

1. Continued ability to fund an array of support services. Funding primary medical care is essential and has always been the most important service to fund within the CARE Act. The San Francisco HIV Health Services Planning Council (a.k.a. the CARE Council) has always prioritized primary medical care as the number one service need. However, many of the people who rely on CARE funded programs have complex needs that include substance use treatment, mental health services, food, housing, case management, and a variety of other supportive services. Without these vital social services, San Franciscans living with HIV/AIDS with the most severe need would

have more difficulty accessing primary care and the supportive programs to adhere to complex treatment regimens. It is important to stabilize peoples' lives in order to provide appropriate medical care.

2. Continued ability to rely on local control and community planning. HIV/AIDS in San Francisco is a different epidemic than in other parts of the country. While the epidemic in San Francisco still predominantly affects gay men, it is important to address this, and other communities that have shown trends of increased HIV/AIDS rates. Many of these areas such as the southeast corridor have been historically underserved. In order for San Francisco to address HIV/AIDS in these diverse communities with different needs, it is important

that there continue to be local control of federal funds and a community planning process to respond to the unique needs of San Franciscans living with HIV/AIDS.

3. Continued use of "protection period" provision in CARE Act formula for funding. Both the GAO report and Senator Coburn focused much of their criticism on one part of the funding formula in the CARE Act that helps San Francisco maintain a viable system of care. Currently the legislation includes a protection period provision. This clause is part of the formula for funding and phases in potential funding reductions in order to prevent a rapid destabilization of existing health care systems. While protecting communities like San Francisco, this provision page 20 ▶

Guest Opinion

LETTERS

Racism discussion back in the closet?

When I read last week's *B.A.R.*, I was disappointed to read an editorial from the publisher that basically says that any serious discussion of racism in the LGBT community should go back in its closet [*"Let Willie Brown mediate," Editorial, June 30.*]. To its credit, the *B.A.R.* has run several front-page articles on the case of discrimination at Badlands, but apparently the publisher feels embarrassed when the non-gay press covers the story. The source of his discomfort was the *San Francisco Chronicle's* front-page article on Pride Sunday. We should be embarrassed by racial discrimination at Badlands, not the fact that the straight press has finally recognized the importance of this issue.

The *Chronicle* article recognized that the case of discrimination at Badlands has already gone beyond San Francisco's LGBT community and has, in fact, sparked a national discussion. This discussion is long past due, and is not to be feared, but encouraged.

I felt a sense of déjà vu seeing the publisher refer to the Badlands "controversy" as divisive and distracting in our fight against the right, and our fight for marriage equality. This is the same thing critics said when Mayor Newsom began marrying gay people last year. Mayor Newsom stood up for our civil rights and took a strong moral stand: in defiance of his critics, in defiance of the law, and in defiance of those in the Democratic Party who want gay votes – as long as we're silent. In the case of Badlands, Mayor Newsom can once again show his moral leadership by enforcing the city's civil rights laws broken by the owner of Badlands.

Silence and justice are enemies. Too many people seem to view mediation as a way to make the public airing of racism within the LGBT community go away. Lost is any consideration of justice for the victims. Lost is the fact that a city investigation has already concluded that the owner of Badlands, Les Natali, broke the law by discriminating against African Americans in patronage and employment. For those who view what happened at Badlands as a divisive "controversy" rather than a crime, they would do well to heed the words of Dr. Martin Luther King Jr.: "True peace is not the absence of tension but the presence of justice."

Tia Martinez
San Francisco

Addressing discrimination is important

In his editorial in last week's *Bay Area Reporter*, publisher Tom Horn writes that the Badlands discrimination dispute "is causing serious harm to our community at a time when we need to be united" to fight for marriage equality, and that "we need to be united to combat threats to our very way of life."

While it's absolutely true that non-gay and gay people must unite now to win the fight for marriage equality, it's important to remember that race and sex discrimination also can threaten our very way of life, especially if they go unaddressed. Standing up for inclusion, equality, and freedom need not be an either/or. With a sweeping antigay ballot attack under way for June 2006, with work needed now to win the freedom to marry in California's legislature and courts, and with day-to-day challenges affecting all of us in our overlapping communities, we are stronger when we speak out and join together to combat discrimination in all of its forms. By respecting, empowering, and mobilizing everyone in our diverse communities, we best secure equality for all LGBT people and, ultimately, all Americans.

Evan Wolfson, Executive Director
Freedom to Marry
New York, New York

Brown too biased in Badlands dispute

As an African American lesbian, I have closely followed the Badlands dispute and participated in several of the weekly pickets. Each week has been educational; I learned new and different ways that Les Natali either misrepresented facts to others, gave veiled apologies without admitting wrongdoing, and/or dismissed all efforts to participate in mediation.

So, I was completely surprised to learn that Willie Brown was asked by Mayor Newsom to mediate the dispute. I couldn't help but wonder why Brown's intervention was required. The Human Rights Commission, a body within our current governmental structure, was created, at least in part, to deal with disputes of this very type. Yet, when the HRC invited the parties to mediate, Natali wasn't the least bit interested.

It wasn't until a friend showed me a letter to the editor written by Jack Davis [Mailstrom, May 26], which denigrated the efforts of And Castro For All, that it all came together. Davis had taken Natali's side and now, his good friend, Willie Brown, was going to mediate the dispute. It was reminiscent of the "mediation" Brown undertook with the Women's Building and the Dovre Club, of which Jack Davis was, coincidentally, an interested party there as well. That dispute, where the Women's Building wanted the Dovre Club's space for its own programs and the Dovre Club refused to leave, was equally as charged and political-

ly volatile. However, because Brown's friendship with Jack Davis was apparent to all involved, that mediation was unsuccessful.

We all know, and none more so than Willie Brown, that a mediator must sit far above any hint of partiality, bias, or personal interest. Regardless of his intentions, Brown's connection to Jack Davis once again compromises his ability to be impartial. That makes him an unacceptable candidate.

Gwen Craig
San Francisco

Fighting for social justice

Passage of the Religious Freedom and Civil Marriage Protection Act will require an ever-broadening coalition of support across the state as well as across all social and economic boundaries. As the legislation's author, I am proud and humbled that organizations including the NAACP and the United Farm Workers, each with a stellar history of fighting for social and economic justice, have endorsed our struggle for marriage equality.

At the same time, I am proud that our own LGBT community increasingly recognizes its responsibility to address racism, sexism, transphobia, and other forms of discrimination within our own social fabric. It is only when we as a community and a state stand together to oppose discrimination in all of its forms that we will win true equality for every Californian.

Mark Leno, Assemblyman
13th AD
San Francisco



Mailstrom

Queer on queer bashing

I hope that Willie Brown can bring some peace regarding the poor treatment experienced by the complainants against Badlands. Why have the articles and letters published on this issue in the *B.A.R.* been loaded with hyperbole?

Don't we have enough of the population attacking the queer community without us attacking each other? I have no doubt that most, if not all, the complainants were treated poorly or slighted, but that doesn't necessarily mean they've been discriminated against due to ethnicity or race. Sometimes people treat each other like shit for other reasons. It's like thinking all African Americans are black. I know some very good Anglos friends who were born in Africa and are now citizens of this country.

As a longtime customer of Badlands, who happens to be of color, I have to say I've been lucky enough to never have seen anyone or experienced being slighted, let alone being discriminated against by the staff. But as a community we do discriminate all the time. As a middle-aged Latino, I am sometimes totally ignored for either age or ethnicity, but never by bar staff. When older people of all colors walk down Castro they are invisible to most of the younger queer males. The nasty names I have heard people call Twin Peaks, which caters to an older crowd, have always been demeaning. Who is protesting that?

The idea of demanding a verbatim apology before mediation can begin seems to this reader extreme. Even if there is a trial of some sort, being judged guilty is not the same as being guilty; just as being found innocent is different from being innocent (think OJ or gay bashers). I hope some people can get off their high horses and try and make peace with the bad experiences they've had either at Badlands or elsewhere. But most need to get off using race as a crutch. It does not make life better.

Steven D. Arias
San Francisco

Discrimination in the Castro

I think it would be great if former Mayor Willie Brown could settle the dispute between Badlands and the complainants. There have been many types of discrimination going on in the Castro for years. Sexism, transphobia, and racism. There isn't a single lesbian bar or tranny bar in the Castro. Racism in the Castro was documented in the Marlon Riggs documentary *Tongues Untied*. Midnight Sun had refused Marlon Riggs and his friends admission because they were black. There were protests and the Midnight Sun moved on. So can Badlands. There is still much sexism going on in the Castro, specifically against lesbians and there's even heterophobia in the Castro. I know because I personally experienced it. One time I was yelled at outside of a bar in the Castro and told to go to a lesbian bar. When I said I wasn't a lesbian, I was told to get the hell out of the Castro. I was yelled at for over half an hour. Now I wasn't beaten and this just happened one time. But I cried for hours. I have marched in six Pride parades, I hang out at the community center, and I love my gay and lesbian friends but that was uncalled for. Discrimination comes in all shapes and sizes and the Castro is not immune. Once the Castro realizes this, the better off it will be for everybody. Let Badlands serve as a reminder that discrimination is something we all need to work on.

Denise Jameson
San Francisco

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Straight business owner comes out to the Castro

by Katharine Holland

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Tailor Edel Claudio relocated his business to the Castro recently because "a lot of gay clients are picky about their clothes." With skills honed by working for Giorgio Armani in Milan and New York City, Claudio can whip up a hand-made suit for about \$850. Married and the father of a 6-year-old son, Edelbert, Claudio learned

to sew when he was 12. "One day I will teach him the business," he said of his son. He ran a fashion school (family business) in the Philippines years ago and can make an outfit from a photo. **Edel Custom Tailors** is located where the cell phone dealer used to be at 4240 18th Street at Diamond. Contact him at (415)

255-0153. Welcome!

Gay public speaking

With all of the gay weddings and political rallies resulting in impromptu speeches during the past year, an LGBT Toastmaster group is long overdue. Ken Stram, of the **LGBT Community Center**, wants to hear from you if you are interested in attending a demo meeting. Contact him at (415) 865-5515 or kens@sfcenter.org and write "Toastmasters" in the subject line. Once 50 people respond, he will call a meeting. For more information on Toastmasters go to www.toastmasters.org.

Gay business comes out in Financial District

PlanetOut Inc., the home of



PlanetOut's new sign

Web sites Gay.com, PlanetOut.com, and Kleptomaniac.com, is coming out in its Financial District neighborhood by unveiling a bright red sign bearing its name outside the offices at Levi's Plaza on Sansome Street, directly under Coit Tower. Now, how about painting the building in rainbow colors?

Pride update

The folks over at the **California State Automobile Association's** Pride affinity group were featured in the Bay Area Reporter's Pride section last month and at the time had hoped the company would soon receive a 100 percent rating on the Human Rights Campaign's corporate equality index. (The company had been at a respectable 86.) This week, Pride chair **Jose Salazar** sent us a note stating that it's now official: CSAA is a perfect 100 percent on the HRC index.

Consumers wanted

LGBTs interested in sharing their views on consumer and other issues can participate in the fifth annual Gay/Lesbian Online Census, a joint venture between **OpusComm Group** and the S.I. Newhouse School of Public Communications at Syracuse University. Running from July 11 through August 22, all LGBTs are invited to log on to www.glcensus.org to be counted in the study. The survey is long, noted lead researcher **Amy Falkner**, taking about 45 minutes to complete. Last year approximately 8,000 people responded.

That clean feeling

District 8 Supervisor **Bevan Duffy** wants to keep San Francisco "clean, green, and beautiful." Sounds like he has been showering with Irish Spring! Seriously, Duffy has always had a thing for keeping the city clean. Join the "Clean Sweep" by meeting at Harvey Milk Plaza at the corner of Market and Castro this Saturday, July 9 from 9 a.m. to noon. To request some TLC for a hotspot in your part of the district call (415) 552-9201 or check out www.sfcleanity.com.

Logo's a go

MTV Networks, a division of **Viacom**, and **Comcast**, the country's (and the Bay Area's) largest provider of cable TV service, announced last week that an affiliation agreement has been reached for Logo, the new gay television network that launched June 30. Details of the agreement were not disclosed, but Comcast will add

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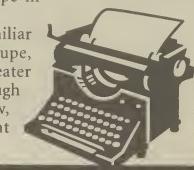
POLITICS

Independence from Nick and Jessica

by Bill Barnes

Some days, you feel especially blessed to live in San Francisco. The Fourth of July is that day for me. I joined some friends at Dolores Park to see the San Francisco Mime Troupe's new show *Doing Good*. The Sisters of Perpetual Indulgence were there to bless the event. After learning from the emcee that the Sisters were named official "papal heretics," we got to hear from Sister Kitty Catalyst and Sister Mabel Syrup. They didn't disappoint, and anytime I hear George W. Bush called a "crack monkey," I feel there's still hope in our country.

For those unfamiliar with the Mime Troupe, it's political theater worth seeing. Although this year's show, about a CIA agent who works in international finance, is a little more serious and shorter



Barnestorming

on songs than most, it's still a great show. While many Americans were watching *Nick and Jessica's Tour of Duty* or George W. at the Kennedy Center, it was good to learn a little about how global debt impacts the world and its perceptions of Americans. The Mime Troupe show runs at various locations through Labor Day; the schedule is at www.sfmt.org, the group's Web site.

There's something a little perverse about watching singer Jessica Simpson shoot automatic weapons and her husband (in real life and on TV) Nick Lachey flying a multimillion dollar airplane. Yet, this was ABC's entertainment for our national holiday celebrating independence. I guess anytime Jessica Simpson and Willie Nelson perform together, it appeals to the red state demographic.

In one particularly touching scene, Nick and Jessica reunite a husband and wife separated by the Iraq conflict. Jessica's observation: "She's gonna get herself some tonight."

I mention this largely because we live in a country where qualified lesbians and gay men, many of whom know Arabic and other useful languages, are dismissed from our armed services while dull celebrities prance around on stage proclaiming their patriotism. Whatever you think of the military, our folks deserve the right to serve and deliver more honor to the armed forces than a bunch of cheesy celebrities.

If you want to make a real difference in our world, go to www.one.org to join the One Campaign to Make Poverty History. In short, wealthy countries lend money to very poor countries that have no way to pay it back. These loans go to useful projects — building roads, for example. Yet this financing scheme creates instability. The One Campaign, led by U2's Bono, is pressuring these wealthy countries to rethink their priorities.

Willie Brown: Fighting racism

There's a truism in San Fran-

cisco's so-called progressive politics. If you've ever worked for, supported, or donated to **Willie Brown**, you might be considered suspect. It's not a coincidence that since nearly every African American involved in local politics has at one point or another supported Brown, progressive groups seem woefully low on diversity. Yet even the most anti-Brown progressives acknowledge that the guy knows about issues of diversity and has long fought racism.

Now, Willie Brown, the man who legalized consensual sodomy in California, has taken up Mayor **Gavin Newsom's** request to help mediate the Badlands dispute, which really is the best thing to happen in some time. Willie Brown knows discrimination. As a young lawyer, he was turned away from buying a house. As a criminal defense attorney, he represented young people of color unfairly targeted by the criminal justice system. Now, he's willing to help mediate one of our community's most divisive issues.

Activists whose sole goal is to shut **Les Natali**'s club down are now creating additional demands before sitting down at the table. Claiming they need an apology before mediation, some of these folks seem to be copying the same delay tactics they accuse Natali of using. Their insistence that the Human Rights Commission be involved seems a bit like court-shopping to me. **Larry Brinkin**, a staffer at that city agency, told a local news outlet that since the HRC findings come with no official penalties, HRC doesn't have to meet the same standards for evidence or investigative procedures as a legal proceeding.

We can all agree that some people feel like bad things happened at the Badlands. [The HRC report found Natali engaged in discriminatory practices; Natali has denied the charges.] I haven't patronized the place since the boycott started, don't like folks crossing the picket line, and Badlands simply isn't the place I'd usually go. Yet there seem like bigger priorities for both the LGBT and people of color communities than protesting Saturday nights in front of a gay bar. Hopefully, cooler heads will prevail and mediation will work.

Stop Santorum

If you've never made a political contribution outside of your hometown, here's your best chance. The National Stonewall Democrats have launched a partnership in Pennsylvania to take out Republican Senator **Rick Santorum**. You probably remember Santorum for his hateful homophobic comments. But now there's more.

In excerpts from his new book, Santorum asserts "The notion that college education is a cost-effective way to help poor, low-skill, unmarried mothers with high school diplomas or GEDs move up the economic ladder is just wrong." He suggests



Senator Rick Santorum

that women really ought to stay at home with their children and "the purported need to provide things for their children simply provides a convenient rationalization for pursuing a gratifying career outside the home." I don't know, but providing diapers for your kids doesn't seem like a rationalization to me.

Learn more about ways to stop Santorum at www.stonewalldemocrats.org.

March on Washington?

PlanetOut asked six of our community's leaders about whether it is time to have another March on Washington. Generally speaking, the leaders — who included Congressman **Barney Frank** (D-Massachusetts), Human Rights Campaign leader **Joe Solmonese**, and Los Angeles Gay & Lesbian Center head **Lorri Jean** — were skeptical about the utility of a march.

Let me suggest that it's about time to get one or two million people to Washington. With a Supreme Court fight that could turn back our civil rights, a White House and Congress hostile to our very existence, and federal agencies promoting junk science like "abstinence only" while young people get HIV at alarming rates, it might be helpful to show up and make our voices heard.

Bravo to **Robin Tyler** for taking on this issue and calling for a march in 2008. She also has one of the best takes on marriage, when she says, "We want marriage. That's the front of the bus. The Democrats want to give us civil unions. That's the back of the bus. The Republicans want to give us nothing. That's off the bus. And the far right wants us under the bus." You can learn more about her efforts to put a needed march together at www.dontamend.com.

Neighborhood firehouses

Finally, San Francisco Firefighters Local 798 submitted a ballot measure to keep our neighborhood firehouses and emergency medical services fully staffed. With 21,000 signatures, it seems like a sure bet it will make it on the ballot, marking the first initiative measure to qualify for our local ballot. More on this next week. ▶

Bill Barnes is an elected member of the San Francisco Democratic County Central Committee. His e-mail is billbarness@hotmail.com.



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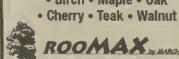
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Sandra Day O'Connor and gay rights

by Dale Carpenter

She was an important justice, but not a great one. Sandra Day O'Connor was important because, as we have been told ad nauseam, hers was the court's "swing" vote, negotiating between the liberal and conservative blocs. She was not great because no enduring constitutional principles she announced will survive her tenure. On gay legal issues, however, she was quite good if mostly passive.

Justice O'Connor mattered in many cases that mattered because, for her, every case was a new universe to be judged on the basis of particular facts whose importance could only be known by consulting Justice O'Connor. Her decision-making was almost entirely free of great principles and guiding legal theories, which may seem admirably undogmatic but was actually maddening. She announced that the government could not place an "undue burden" on abortion, but nobody knew what this meant until O'Connor told us in a given case. She proclaimed the government could not "endorse" religion but, again, what this meant depended just on what O'Connor said.

She decided cases with the eye of a legislator, which is what she once was. So consider, for example, that O'Connor once decided that airports could ban people who solicit donations for political and charitable causes — on the theory that this activity might disrupt pedestrian traffic when travelers stop to hear pitches for donations. But airports in her view could not ban people who distribute (or even sell!) literature for political and charitable causes — on the theory that this activity would not disrupt the flow of pedestrian traffic in the airport terminal because interested travelers would be more likely to take a pamphlet and move on. Her view became constitutional law. It was this kind of policy-oriented hair-splitting that made her "important," but hardly great.

For gay people, she was pretty good. She confronted gay-rights claims in five cases during her 24-year tenure, and got four of them

right.

Her first encounter with a gay-rights claim was not promising. In *Bowers v. Hardwick*, decided in 1986, she joined a majority of the court that upheld sodomy laws. Notably, she did not join an especially nasty antigay concurring opinion by Chief Justice Warren Burger, who suggested that homosexual sodomy was worse than rape.

In 1995, in *Hurley v. GLIB*, she joined a unanimous opinion upholding the right of the St. Patrick's Day parade in Boston to exclude a gay contingent. Considered a loss by some gay-rights advocates at the time, the decision was actually a victory in that it upheld the right of private speakers to control their own message. The right that allows the Hibernians to exclude gays from their parade is the same right that allows gays to exclude Fred Phelps from the annual gay pride parade.

Justice O'Connor's general preference for state over federal power must also be seen as a boon to gay-rights causes.

alism.

Federalism is now the principle means by which gay-rights causes are advancing in this country. According to the Center for Policy Alternatives, headed by former Human Rights Campaign Executive Director Tim McFeeley, the states are now leading the way in granting protections to gay individuals and families. A new report by the CPA documents more than two-dozen pro-gay state laws adopted since 2003 alone. These include not only civil rights laws protecting gays from discrimination, but also laws recognizing and supporting gay families. These gains have been made even as prospects at the federal level have considerably darkened.

Justice O'Connor did not personally push for these advances in the state legislatures, of course. But her general approach has protected a balance of state and federal power that makes them possible. ▼

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HRC's tiger can't change its stripes

by Gwendolyn Ann Smith

A little more than a year ago, I had the dubious pleasure of visiting the offices of the Human Rights Campaign in Washington, D.C. It was hardly a social call: I was outside with a few other members of Transexual Menace, protesting HRC's continued support of non-inclusive legislation.

After a period of time outside, HRC brought me and another Transexual Menace member inside – as well as a pair of documentary filmmakers we brought with us. We had a tense meeting in a boardroom where we were again assured that HRC really does care for the transgender community and its causes, and really wants to support transgender-inclusive legislation.

Last August, HRC had a meeting and the board decided to support a transgender inclusive version of the Employment Non-Discrimination Act. ENDA has been around for more than 10 years now, and for much of that time it has been a struggle to get transgender people included within the bill.

After that meeting last summer, many within the transgender community felt that we'd finally got through to HRC. While I warned that HRC's choice to only support a transgender-inclusive ENDA has lukewarm – and more importantly, did not speak to any other bills – I also tried to remain positive.

Since then, HRC has "lost" a president, and a lot of the politics in the city they call home have gone to hell. Needless to say, events in the HRC offices on Rhode Island Avenue have put us pretty close to square one yet again.

Recently, Representative Barney Frank (D-Massachusetts) introduced the Local Law Enforcement Hate Crimes Prevention Act of 2005 (H.R. 2662), which is

transgender inclusive. The same day, however, Senator Edward Kennedy (D-Massachusetts) introduced the similar Local Law Enforcement Enhancement Act of 2005 (S. 1145). Kennedy's bill is not transgender inclusive.

Also, Representative Henry Waxman (D-California) introduced H.R. 3128, which is specifically aimed at clarifying existing laws against discrimination within the federal workforce, specifically to include sexual orientation as a protected class.

H.R. 3128 does not include transgender protections.

Waxman's bill seems to be directed toward current issues regarding White House Special Counsel Scott Bloch, and his work at removing all language surrounding sexual orientation (and inability to pursue any cases involving

same). Bloch's job is to investigate and settle claims of federal workplace discrimination.

Since H.R. 3128 is really aimed at that specific issue, it goes a long way to explaining why it is not transgender inclusive. Nevertheless, there are likely no good reasons for not including gender expression and identity.

But I don't want to bog down too far on these bills, or why Frank, Kennedy, Waxman and others did or did not include transgender people within their particular bills. Rather, I want to refocus on HRC.

HRC is, of course, supporting all of the above bills, inclusive language or not.

I actually believe that HRC doesn't understand why this continues to be a sore spot for transgender people. Certainly, HRC has come a long way on transgender issues over the last decade, and even has managed to say the word more than a few times now.

While it seems to have nothing but the best intentions in mind, it also seems to fail to understand how important it is to see action: if one wants to be an ally to the transgender community, then one has to act like one.

Even though HRC wants us to believe it has our needs in mind, it also seems more than willing to toss out transgender-specific language in just about any bill. Clearly, it is far more important for HRC's leadership to win what they see as a partial – if Pyrrhic – victory, than actually show that their equal-sign logo really means something.

Of course, with the Congress and president that are currently in power, it is unlikely at best to assume we'll see these or any similar bills actually become law, therefore it's irrelevant to toss out transgender rights to gain a victory: there isn't really one there.

next page ▶

have a disproportionate impact on the LGBT community, because the Department of Justice tends to go after material they consider more 'deviant' first. This will have a chilling effect on everyone from the casual and consensual poster of personal images to legitimate producers of sexually explicit adult entertainment."

FSC wins temporary reprieve

On June 23, Federal District Court Judge Walker Miller agreed to suspend enforcement of the new regulations against FSC members until September 7; a hearing to consider a further injunction is scheduled for August 8-9. The reprieve applies only to content providers that were FSC members as of June 25. If the Department of Justice decides to prosecute a site, it must report to a "special master," who will reveal whether the producer is on the FSC list.

"[T]he DOJ will not conduct any inspections or pursue any claims with regard to the plaintiffs and their members, but reserves the right to inspect and prosecute anyone who is not a plaintiff or

FSC member," the organization announced. "At no time will the DOJ have direct access to the FSC membership list, which will remain under seal."

Legal observers said the agreement suggests the federal government recognizes that its new rules are too strict. "The government would not have entered into this unless [they] thought they had something to gain by bypassing a hearing," First Amendment attorney Joe Obenberger told *Adult Video News*. "They would have lost, and they would have lost big."

With the agreement in place, FSC member Gay.com reinstated access to adult photos on June 24. "We bent over backwards to defend your right to view and share photos of guys bending over," read a statement on the site. "We've won this battle, but the war's not over."

"Because of the danger of selective enforcement of these regulations, many fear that the current cultural and political climate – with such a widespread movement against the so-called homosexual agenda by religious groups – provides the current adminis-

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O'Connor

◀ page 1

even on the Senate's radar back then, and as the first female nominee, O'Connor won the support of 99 senators (one abstained).

Democrats held the majority in the Senate when Justices Kennedy and Souter were nominated by Presidents Reagan and Bush (the senior) respectively. When a second seat opened up on the Supreme Court for Reagan, he ultimately had to choose a moderate (Kennedy) because his initial choice – ultra-right-wing jurist Robert Bork – went down in a blistering defeat and his next choice, Douglas Ginsburg, had to withdraw because of reaction to his honesty about having smoked marijuana.

But when President Bush nominates a replacement for O'Connor, he will have the benefit of a Republican majority in the Senate and the goading of a salvaging Christian right-wing pack. And, as has been widely publicized, Bush's personal preference in Supreme Court justices looks and sounds like the court's ultra-conservative Justices Antonin Scalia and Clarence Thomas.

Bush, who's in Scotland this week for the Group of 8 summit, said last week that he doesn't plan to name a replacement until next week at the earliest. He has pledged to meet with Senate leaders of both parties upon his return from Europe.

Certainly the prospect of who will replace O'Connor is a large part of the grief expressed by gay groups in reaction to her retirement. But O'Connor has earned the respect of the gay community.

It was a long, slow change that moved O'Connor leftward on the

bench to a middle ground where gays felt they could hope for some measure of fairness from her.

In one of her first instances dealing with a specifically gay case in which her vote could be discerned, O'Connor voted with six other justices to deny the appeal of a bisexual teacher who lost her job "solely because she was bisexual and had told her secretary and some fellow teachers that she was bisexual," according to the only two dissenting justices, William Brennan and Thurgood Marshall. That was 1984.

Two years later, she voted with the majority to uphold state laws prohibiting sodomy between consenting same-sex adults.

But the following year, she supported an interpretation of a federal law that protected people with communicable diseases, such as AIDS. And she agreed that a local ordinance in Houston was used by police to harass gays. Most significantly that year, she splintered her position in a case in which the majority ruled that the U.S. Olympic Committee could prevent the organizers of the Gay Games from calling the event the Gay Olympics. Making her own comment on the decision, O'Connor said she the Gay Games organizers should have equal protection.

tion the same as others.

Those votes in 1987 made some gay legal observers sit up and take notice. But her positions on gay-related cases over the next few years swung back and knocked them over. She voted against gays in all four specifically gay cases. And in part because of the uncertainty around O'Connor's vote, gay legal activists began to actively avoid taking cases to the U.S. Supreme Court.

But in the past 10 years, O'Connor voted for equal rights for gays in three out of five cases, including the blockbusters – *Lawrence v. Texas*, which struck down state laws prohibiting sodomy between consenting same-sex adults, and *Romer v. Evans*, which said ballot initiatives which attempted to carve gay people out of protections under the law were unconstitutional.

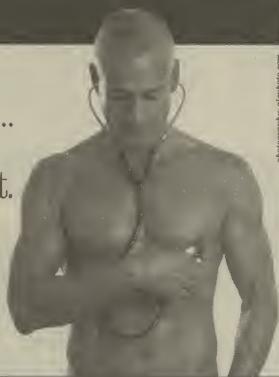
Although she voted against requiring the Boy Scouts to treat gays equally and against the right of gays to participate as an entity in St. Patrick's Day parades, her vote in *Lawrence* really turned the right-wing sentiments against her. And thus her loss to the court is mourned more by those who have benefited in recent years from her refusal to color inside the lines of one particular political ideology. ▼



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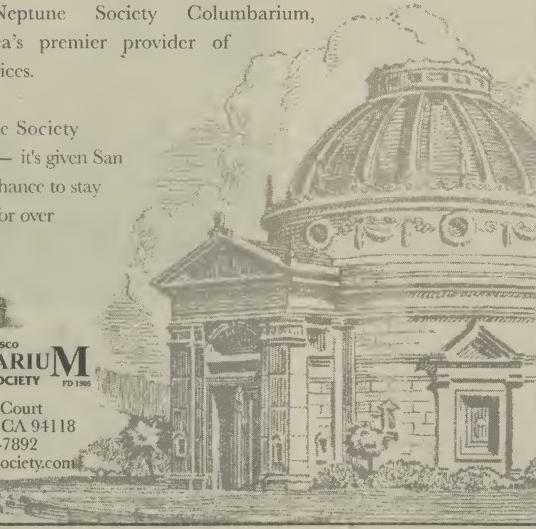
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Transmissions

◀ previous page

Perhaps, yet again, it comes down to turning HRC away when it asks for money or sends credit card offers to your mailbox. If this is an organization dedicated to serving our community, then it only stands to reason that it be willing to take a pay cut when the community isn't being properly served.

I wouldn't expect that sort of treatment at a fast food joint, so why would I accept it from an organization that sells itself as being interested in equality?

Indeed, like the cheating lover in a country tune, we need to stop taking HRC back when it tells us it has changed. If HRC leaders cannot demonstrate true change by actually standing for equal rights for everyone in the LGBT community, then it's time to send them packing.

Yes, HRC's relationship with the transgender community sounds like the plot line of a country song. So what to do about it? It seems as if HRC is, after more than a decade, unwilling to really change. It remains full of good intentions, but is simply unable to really, honestly turn those into the sort of actions that will help everyone within the community.

Gwen Smith prefers listening to glitter rock and exotica instead of country. You can find her online at www.gwensmith.com.

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NATIONAL NEWS

'3 by 5' makes progress but falls short

by Bob Roehr

3 by 5" – the ambitious goal of providing antiretroviral therapy to 3 million people living with HIV/AIDS in developing countries by the end of 2005 – is not likely to be met, according to an interim report by the World Health Organization and UNAIDS released on June 29.

"We are going to get to 3 million, though it will take a little longer than we had wanted," said Dr. Jim Yong Kim, director of the WHO Department of HIV/AIDS.

When the 3 by 5 initiative was announced in December 2003 a fierce ongoing debate raged as to whether to even attempt to treat HIV in those countries. "We have contributed to fundamentally changing that paradigm; it is now a question of how to get the job done," Kim said. "This will be seen as one of the most extraordinary public health achievements in history."

Estimates were that 400,000 people were on antiviral therapy when the initiative began. The report says that now about a million people are on treatment; it is well short of the 1.6 million-milestone set for this date. A reported 6.5 million people worldwide would benefit from being on anti-HIV therapy.

The heaviest burden of disease is in sub-Saharan Africa and that is where the scale-up has been most rapid and encouraging. The report notes that half a million people in the region are now on therapy, a three-fold increase over the last 12 months, and the pace appears to be accelerating.

Latin America and the Caribbean have 62 percent of the estimated 465,000 persons who would benefit from therapy already receiving therapy; followed by East, South and Southeast Asia (14 percent, 1,100,000); Europe and Central Asia (13 percent, 160,000); sub-Saharan Africa (11 percent, 4,700,000); and North Africa and the Middle East (5 percent, 75,000).



The WHO's Dr. Jim Yong Kim

The U.S. government drew the wrath of treatment advocates last year when it said that funds from the \$15 billion commitment to PEPFAR – the President's Emergency Plan for AIDS Relief, announced in January 2003 – could only be used to purchase drugs approved by the Food and Drug Administration. Many saw it as a giveaway to the pharmaceutical industry that excluded purchases of cheaper generic drugs, while others said it was a question of liability.

Yet the FDA has moved expeditiously to approve several generic drugs manufactured by companies in India and exported elsewhere. However, Aspen Pharmacare, the South African company that was first to receive FDA clearance, has been told by the governments of Nigeria, Uganda, Ethiopia, and Tanzania that FDA approval is not sufficient; the WHO must certify its products before they can be used in those countries.

Kim said they are in discussions with the FDA and hope to resolve issues of certification "in a matter of weeks."

One impediment to scaling up access to therapy is trained personnel, from community health workers to physicians. The programs have a strong training component.

The agencies also underestimated the difficulty of "procurement and supply chain management."

You can't just ship them in, Kim said of the medications, adding that while it's easy to get drugs to the airport, it is more difficult to get them to individual clinics in a manner that does not compromise their effectiveness through mishandling or result in their being stolen.

Sustainable funding remains an ongoing concern. Donors have committed U.S. \$27 billion toward the initiative over the next three years. However, some of those pledges have yet to be delivered and even if they were the total would fall short of meeting the projected need by at least U.S. \$18 billion.

None of the generic anti-HIV drugs made to date have been protease inhibitors, in part because of the peculiarities of international trade laws and in part because of the complexity of the manufacturing process. Brazil has asked Abbott Laboratories for permission to make Kaletra, and now that the company has refused, is threatening to make a generic version of it anyway.

News from Australia that five of seven protease inhibitors also block a key enzyme used by malaria to reproduce, if confirmed, will increase pressure to make the class of drugs available and more affordable in the developing world. Malaria is a common co-infection in tropical regions where HIV is most prevalent.

While the pharmaceutical industry offers protease inhibitors at reduced prices in developing countries, Kim said that second line therapy costs five to ten times as much as the \$150 per patient a year of current first line therapies in those nations. The WHO is working toward further reducing those prices. ▼

The report is available online at www.who.int/3by5.

Business Briefs

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Logo to its digital plus cable package in select markets over the next 90 days. Additionally, markets launching the Logo digital cable channel also will have 10 hours of Logo's programming available on Comcast's On Demand service. While Logo debuted last week in select markets, including San Francisco, many people in the Bay Area have yet to see it because there was not an agreement with Comcast. It is not known how long it will take until Comcast viewers in San Francisco can get the new channel.

Transitions

I heard from Bob Young at Herth Real Estate that the Rainbow Cattle Company in Guerneville is listed for sale at \$375,000. Owners Bert Drews and Tom Ichabone have long been involved in the day-to-day management of the club, which is known for serving up Long Island iced teas in Mason jars. The sale price includes all fixtures, business name, and a recently installed sound system. Contact Young at byoung@sonic.net or (707) 480-5154.

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As we traversed the busy Montréal streets to the club, I worked out the math for the next morning. Three hours of beauty sleep. Twenty minutes to shower and get dressed. Half an hour to get to the airport. I can do this, I thought. But nothing could have prepared me for what I saw when the doorman let us in...



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Spain legalizes gay marriage, Canada poised to follow

by Lisa Keen

June's association with weddings and gay Pride got a major boost this year as the Spanish Congress of Deputies and

the Canadian House of Commons both approved legalization of same-sex marriages for their respective countries.

The vote in Spain on Thursday, June 30, made Spain the third country in the world to legalize

same-sex marriage, and the first to give same-sex married couples all the rights of heterosexual married couples. The Netherlands legalized same-sex marriage in 2000 and couples began marrying in 2001, but the country does not allow native residents to marry foreign nationals. Belgium legalized same-sex marriage in 2003 but does not allow gay couples to adopt children.



Equality California's Danny Kirchoff, left, and Rachel Kanewske served up pancakes (with maple syrup from the Canadian consulate) and Canadian bacon in honor of Canada Day and gay marriage during a celebration Friday, July 1 at the LGBT Community Center.

Nine of Canada's 13 provinces and territories have legalized same-sex marriage, but a vote in the House of Commons on Tuesday, June 28, will extend that right into its remaining four. The measure must still pass the Canadian Senate, which will reconvene this week, but the liberal body is said to overwhelmingly support the measure. Once it does, Canada will become the fourth country to legalize same-sex marriage nationally.

It was the news in Spain that created the most excitement both because the news caught many by surprise and because of the country is seen as so heavily Catholic. News reports indicated that, upon passage of the bill, gays watching the proceedings inside the congressional hall erupted with applause and cheering.

Reuters news service quoted a leader of the gay movement in Spain, Beatriz Gimeno, as saying, "It is a historic day for the world's homosexuals. We have been fighting for many years. Now comes the hardest part, which is changing society's mentality."

The law, which passed on a 187 to 147 vote, stated simply that marriage "will have the same requirements and results when the two people entering into the con-

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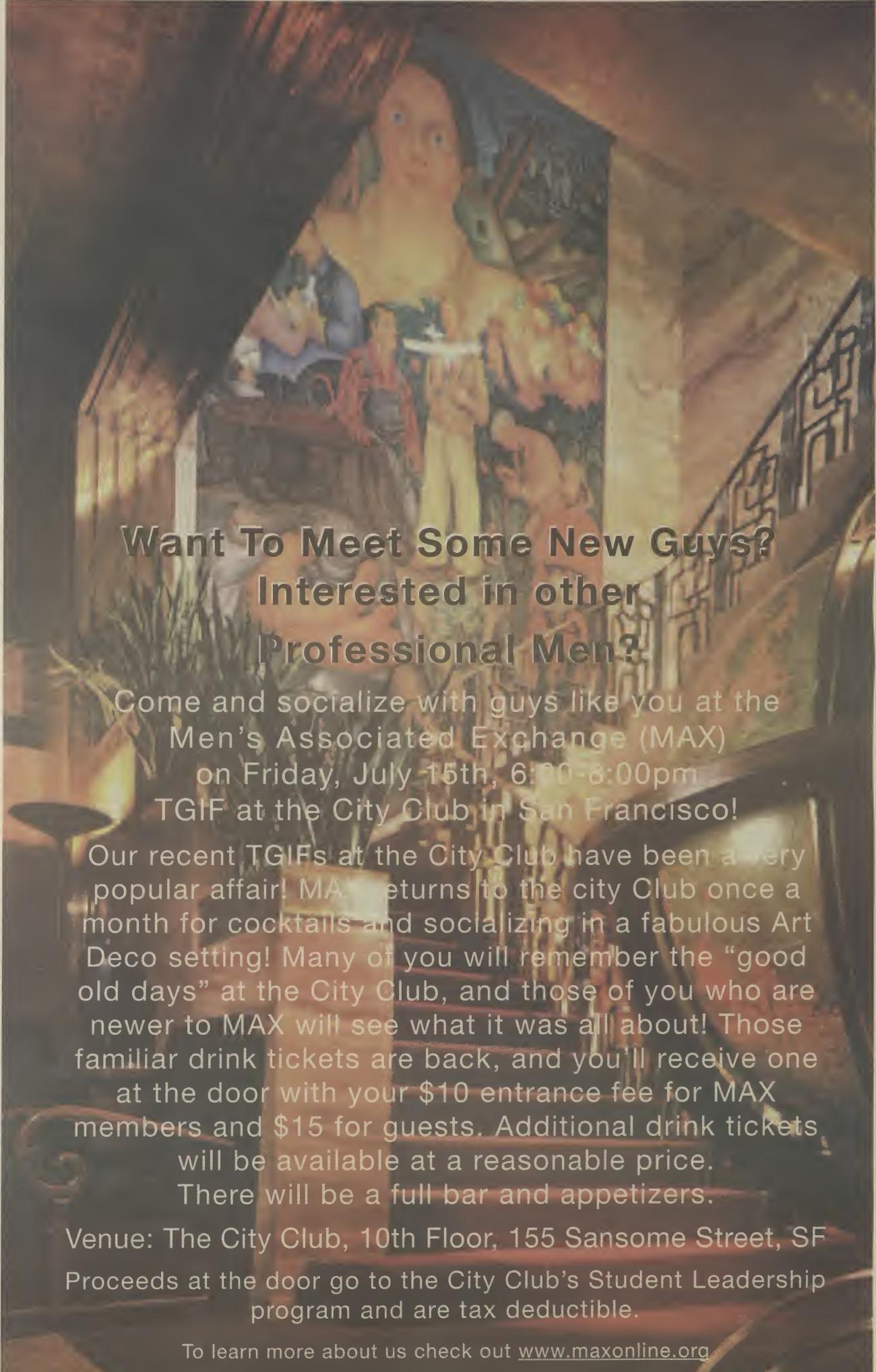
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United Church of Christ supports gay marriage

by Bob Roehr

The United Church of Christ has become the first mainstream American denomination to fully endorse marriage equality for LGBT Americans. The resolution passed with broad support Monday, July 4 at the denomination's 25th biennial General Synod, meeting in Atlanta.

"UCC supports marriage equality 'regardless of gender' within both the religious community and civil society. It built upon a long-standing call for 'full civil liberties and equal protection under the law' regardless of sexual orientation."

"On this July Fourth the General Synod of the United Church of Christ has acted courageously to declare freedom, affirming marriage equality, affirming the civil rights of same gender couples to have their relationships recognized as marriages by the state, and encouraging our local churches to celebrate and bless those marriages," said the Rev. John H. Thomas, who was

re-elected president of the UCC.

The Reverend Andrew Young, the civil rights leader who became mayor of Atlanta and served as U.S. ambassador to the United Nations, noted that UCC had been the first denomination to ordain a black pastor (1785) and a woman (1853). "What seemed controversial back then seems so automatic today," he said.

"It would be consistent with our historic spirit of fairness and justice," Young said in speaking for the resolution. "But it would also be consistent with the spirit of grace and mercy as the path to peace and that you judge not that you not be judged."

While the measure passed overwhelmingly, some have estimated by 80 percent of those voting, the mood following passage was restrained, out of respect for those whose views differ.

UCC is one of the smallest mainstream denominations, with 1.3 million members, but its roots go back to the Pilgrims of the Massachusetts Bay Colony. It has been a leader in social justice caus-

es from the abolition of slavery to supporting equality for women, and later, gay rights. It has a weak central authority that allows individual congregations much autonomy in shaping their practices.

"In making this bold statement for the full inclusion of all its members in the life and ministry of the church and in the fabric of society, the denomination continues its historic place of leadership in the cause for equality," read a statement from the National Gay and Lesbian Task Force National Religious Leadership Roundtable.

Joe Solmonese, president of the Human Rights Campaign, said that UCC "is sending a powerful and historic message that all families should be loved and cherished." He called it "a beacon to millions of people of faith worldwide that families are strengthened with love but weakened by discrimination."

Social conservatives, who typically pounce on anything gay to add their spin to the coverage, were strangely quiet on the subject. ▼

Les Natali

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mediate.

"If ... the ABC were to take away Mr. Natali's license to operate the bar, then most, if not all, of the issues which the mediation is likely to address will have been resolved," Goldstein wrote in his letter to city officials. "Were the ABC to make findings favorable to Mr. Natali, he should have the benefit of those findings for mediation."

ABC officials have been reviewing charges made in June 2004 by former patrons and employees that Natali discriminated against African American clientele of his bar, San Francisco Badlands. As of this week, a spokesman for the ABC said the agency is still completing its report and could not specify when it would be released. Goldstein said he hopes the agency will act soon in order for mediation to begin.

"I should think now that Mayor Brown is going to be involved they would want to make their findings quickly so Mayor Brown could have all the information and insight available," he said. "If the ABC creates its own findings those would be useful for us, especially if they disagree in a marked way with what the HRC came up with. The HRC was an errant adventure as far as I am concerned."

The HRC, after a 10-month investigation, issued a staff report in April that concluded that Natali had engaged in discriminatory practices at his bar. Natali has repeatedly denied any wrongdoing and appealed the HRC's report. His lawyers have attacked the HRC's process, complaining Natali was not allowed to cross-examine the complainants. The HRC is expected to issue its response to Natali's appeal of the HRC findings as early as next week.

The complainants in the case have yet to formally accept Brown serving as mediator, though their lawyer, Julius Turman, has said Brown, "would be an excellent mediator." Turman said he sees no reason at this point to have the complainants formally agree to mediate with Brown when he



Julius Turman, attorney for the complainants, during a press conference after the HRC report was released.

doubts the likelihood of mediation taking place.

"Again, Mr. Natali and his lawyers are throwing up additional roadblocks. I don't see the need to rush around to eight different people and get clearance on this when Mr. Natali is nowhere near coming to the table before Mayor Brown or any other mediator," Turman said this week. "This whole 'mediate after the ABC finding' is ridiculous. Regardless of whatever the ABC finds, there is a matter of what the city found that he needs to come to terms and deal with."

Still at odds

In addition to when to start mediation, the two sides remain at odds over a request that Natali issue a written apology to the complainants and accept the HRC's findings before the two sides meet. Natali and his lawyers refuse to do so, saying a pre-mediation apology is not helpful to the process.

"Asking one party to make a unilateral concession of some kind doesn't seem fair," wrote Goldstein, the founding president of the Mediation Society and a member of the U.S. District Court Mediation Panel. "Moreover, it would be unwise to take an important tool away from the mediator."

Turman disagreed, and argued that asking for an apology is appropriate.

"All we are asking him for are things he has already said in pri-

vate that he should say to the complainants directly. It is not a stall tactic. It is not weakening his position or hurting him to bring this out before he comes to the table," said Turman.

Turman also suggested his clients would pursue other avenues outside of mediation to bring resolution to the case. Though he declined to discuss specifics, Turman did say filing a lawsuit against Natali is not the only option available.

"If we have to bring other actions based upon his failure to mediate and bring this process to a close we will consider that as well," he said.

Spokesmen for And Castro For All, the community group that has staged weekly Saturday night protests outside Badlands, called Natali's latest move "laughable" and asked city officials to pressure him to come to the mediating table.

"If city leaders are at all serious about our laws and about civil rights, then they'll forcefully speak out against Natali's latest efforts to, once again, undermine accountability," said AC4A spokesman Paul Mooney. "Natali can't be allowed to continue like this, unpunished. It's time for everyone in San Francisco - from the mayor, to the press, to the picketers - to step up the pressure on Natali and to make sure he pays a high price for what he's done, and continues to do, to our community and to our city." ▼

New report on triple HIV infection

by Bob Roehr

A patient in Amsterdam has been infected with HIV on three separate occasions over the course of about two years. The report was published in the June 16 edition of the *New England Journal of Medicine*.

The report reinforces the view that such "superinfection" can occur, though the frequency of such events is not known, and the clinical importance of second infections is muddy.

The Dutch patient is a 35-year-old gay man who initially tested positive for HIV in March 2001. He entered into medical care, and blood samples were drawn and stored. But his CD4 count remained above 500 and he did not begin combination therapy. He continued to engage in risky sexual behavior, according to the report.

In early July 2003 he experienced flu-like symptoms for about a week. Blood work showed that his viral load had skyrocketed from thousands to millions of copies of HIV (from 3 logs to more than 6 logs), and his CD4 count had plummeted by more than 250 in just a few months.

His immune system was able to regain control of the infection but at a higher viral load and a lower CD4 count than the previous plateaus of control. His CD4

count continues to decline and he likely soon will begin combination therapy.

Antoinette C. van der Kuyl and colleagues looked at the detailed genetic sequences of viral RNA in the patient's stored blood samples to get a better understanding of what had happened. They determined that he initially was infected with a clade B virus, the variation of HIV that predominates in the United States and Western Europe.

The flu-like symptoms experienced in July 2003 were caused by superinfection with an AE clade virus, which is found most commonly in Thailand.

But what really surprised the researchers was the discovery that the patient had become infected with a second strain of clade B virus at some point between blood draws in July and October 2002. The genetic sequences were sufficiently different that it was unlikely that the variant could have mutated from the initial clade B infection.

The second infection went unnoticed because the virus was close enough to the first one for the immune system to recognize and control it without going through the clinical manifestations of flu-like symptoms.

American AIDS physicians were not surprised by the report. "There's no doubt that superinfection occurs more frequently

than we think, but I suspect it is still rare," said Dr. Douglas Ward, a physician in Washington, D.C.

"No one looks for it unless the patient gets reinfected with a more aggressive second strain that results in a clinical change, and only research facilities are able to show the second strain, unless there's an obvious change in genotype," Ward added.

Ward said it reinforces a report last year at the International AIDS Conference in Bangkok that there may be some protection against reinfection with similar strains of virus, but there is a different set of clinical implications with a very different strain, or with this example, a completely different clade of HIV.

Daniel S. Berger, medical director of Northstar Healthcare in Chicago, "has long suspected that serial reinfection with other HIV strains are not new, but common. Unfortunately, testing for HIV subtypes is not part of monitoring or testing in medical clinics, so we have not been able to prove that."

He called the just-published report "another manifestation of the growing upsurge in unsafe sex, circuit parties, [and] crystal methamphetamine use of the gay community. We have seen a sharp increase in hepatitis C, syphilis, and other sexually transmitted diseases among our patients in Chicago." ▼

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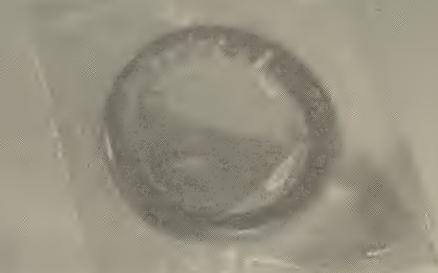
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Rick Gerhardt

Lenny Kovlak, center, gets washed down following a wrestling bout at the Eagle Tavern's annual mud-wrestling afternoon Sunday, July 3.

Stop AIDS

◀ page 4

continue to do social marketing campaigns and run its PLUS seminars for newly HIV-positive men, but most of its other work will now be directed by the sexual networks approach.

"I think that, maybe indeed, we didn't have the most interesting programs for them. We weren't providing them with information that is the most current, most relevant in ways compelling and involving," said McMullen. "As we all know there are dozens of different ways of presenting the same information; some presentations are engaging and some are as dull as dirt."

The new approach stems from a growing body of research that shows focusing solely on gay men's sexual risk behaviors does not address the fact that certain men are at a higher risk of being infected with HIV and other sexually transmitted diseases than others. According to researchers, sexual networks play a key role in the transmission of HIV and help explain why two people can engage in the same risky sexual behavior but not face the same risk for acquiring the virus.

As outlined in an October 2004 paper titled "Sexual Networks and HIV Program Design," lead researcher Martina Morris, at the University of Washington, noted that the sexual network approach is in stark contrast to the theory that HIV prevention needs to target the most promiscuous gay men.

"This new knowledge broadens the focus from individuals to the web of relationships that encompass the individual. These romantic and sexual partnerships form the dynamic network along which disease travels. The implications of this conceptual shift are profound, reshaping how and for whom interventions are designed," wrote Morris. "Network approaches provide a more solid methodology for mapping risk and projecting HIV transmission and for orienting behavioral prevention interventions. The fact that HIV risk behavior occurs in the context of a partnership means that individual knowledge, attitudes, and beliefs do not determine behavior and are mediated by the relationship between partners."

Not meeting the need

In the past, Stop AIDS developed its programs by looking at gay men's demographic information and what sexual risks they took. It would stop men on the street in the Castro, Polk, or South of Market neighborhoods and hold workshops on various topics. The result was most of the men agency staff met were not the men who most needed to be reached. McMullen estimated that three quarters of the people the agency interacted with already practiced safe sex.

"We didn't need to be there. It's the one quarter we aren't reaching

we need to," he said. "We are trying to flip so the people we are talking to are at the greatest risk. That's what will make the difference."

Now the agency will zero in on certain circles of men who are connected by their sexual partners, particularly those networks which are known to put their members at a higher risk of becoming infected with HIV.

"It is so much more focused than what we were trying to do before. We were trying to prevent forest fires by cutting down all the trees. Now we are going to remove the wood causing the problems and leave the rest of the forest in place. We are putting our attention in areas where the highest risk occurs," said McMullen.

The networks Stop AIDS is zeroing in on gay bars and dance clubs; commercial and public sex environments; leather and BD/SM communities; African Americans frequenting gay establishments; gyms with primarily gay clientele; and Internet hook up sites. The agency's goal is to change the norms of each sexual network to encourage safe sex; discourage norms that support high-risk behavior; and to focus on those places and people in a sexual network that may be transmitting HIV and STD's from high-risk groups of men to medium and low-risk groups.

"Our intention is not to say 'Don't have sex' or 'Don't use this Web site.' It is to just make people aware that you are in a network that may be high risk," said Utterbach. "If I am on a Web site and having sex, I might make a decision to have sex in a certain way. If I know that Web site tends to be of a higher risk, I might make a different decision about the sex I have."

The agency is exploring the possibility of buying a mobile van it can use but needs to raise \$50,000 to purchase a vehicle. Another idea the agency is looking at is hosting events near nightclubs or dance parties whose patrons it wants to target.

"We might find a space close by there and do something fun but that is also about HIV prevention or risk reduction that happens to be very close by. It is interesting, easy, and literally will be a door or two away from the club they are already planning on going to," said Utterbach.

The agency's anti-crystal campaign also will be incorporated into the six sexual networks depending on how relevant crystal use is to those men. In some instances, it may have no bearing at all.

"In some communities it may be less important. In the dance clubs it could be that ecstasy is a more important issue to deal with; we don't know," McMullen said. "We may find out Tina is not as meaningful an issue in the African American community as it is in the white community. A lot of research I have read suggests that."

In the case of picking gyms as

one of its areas of concentration, McMullen said many men only meet their partners at the gym. Over time, they have formed their own sexual network.

"That group of people often has sex only with each other. They are not interested in people who fall out of that group. There is certainly an amount of power in our community exercised by the people who are perceived to be leaders in that community," he said.

Key to the success of the new approach will be identifying those key opinion leaders of each sexual network.

"We want to identify the person who has the most influence on their peers and partner with them to assist us in changing sexual norms and providing people with the most relevant information about what is happening today with HIV," said McMullen.

Controversy

The change in approach hasn't been without controversy. In making the switch, the agency laid off three people whose jobs no longer fit into the new direction. It let go its two community outreach workers and no longer will have a coordinator for its Q Action youth program. It is hiring for three new positions created specifically for the sexual networks approach, and McMullen said the former staffers can apply for the new positions. Though he added, "It wouldn't make a lot of sense. There were discussions with them before they left about their interest in and appropriateness for the positions left."

The city's Department of Public Health is funding the agency \$702,768 per year for the next three years to implement its sexual networks approach. The AIDS office also awarded Stop AIDS a three-year contract worth \$389,759 per year for its prevention for positives programs the PLUS Seminar and Positive Force, which will be revamped. Both contracts began July 1.

"We are refocusing some of it. There were parts that were successful and some that were less successful," said McMullen.

With no guarantee that the agency's new sexual networks strategy will work, the agency will evaluate its programs to see if gay men's behaviors have changed. Stop AIDS will specifically track whether more men are serosorting (only having sex with someone of the same HIV status); getting tested for HIV; and asking sexual partners about their HIV status. McMullen said he expects the agency will revise its plans over time as it evaluates its work.

"My guess would be in the first six months we are going to be making a certain amount of mistakes. We will be changing our direction more than one time as we discover what is the best approach to do and how to implement the program," he said. ▼

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Guest Opinion

◀ page 6

simultaneously expands the pool of resources available to emerging areas. Because limited federal appropriations have not kept pace with increased HIV/AIDS infections, it is important to address the needs of emerging communities that are more recently impacted by the epidemic. The protection period provision also ensures that longtime impacted communities, such as San Francisco, are not adversely affected by the need to shift these limited resources to the more recently impacted communities.

San Francisco's need for funding has not diminished and is actually increasing every year. However, the national demand on the

limited Ryan White CARE funds has also increased. In the last four years alone, the Centers for Disease Control and Prevention has estimated over 160,000 new HIV infections in the U.S. At the same time the CDC has initiated a program to bring an estimated 400,000 to 500,000 new people who are already infected into care. A large number of these people will need to access CARE Act funded services. It is vital that San Francisco's system of care is not destabilized as these limited funds are stretched in an attempt to meet the growing national trends in the epidemic. While the need for CARE funded services has increased over the last four years, funding for the CARE Act has actually decreased with the exception of the AIDS Drug Assistance

Program, which has experienced modest increases. The phased in reductions in the formula that are guaranteed in the protection period provision are vital to ensuring that San Francisco's continuum of care for people with HIV/AIDS is not destabilized.

San Francisco is unique among the severely impacted communities across the country because of the high density of HIV/AIDS in the city. For example, Los Angeles County comprises over 4,000 square miles with nearly 10 million residents. Los Angeles County reports a total of 54,000 people living with HIV/AIDS. In contrast, San Francisco comprises 49 square miles, with approximately 750,000 residents and reports a total of nearly 29,000 people living with HIV/AIDS. This means that nearly 4 percent of the San Francisco population is living with HIV/AIDS as compared to approximately 0.5 percent of L.A. County residents. This disproportionately high incidence places a severe strain on the health infrastructure of San Francisco. With our local budget constraints, federal dollars are the only way San Francisco can hope to manage this

growing emergency. Both Congress and the Bush administration should think about higher levels of CARE Act appropriations rather than considering an option that would provide very little benefit for other communities while devastating San Francisco's HIV/AIDS care infrastructure.

In San Francisco we are fortunate to have strong advocacy from our local members of Congress – especially House Minority Leader Pelosi (D-San Francisco), who has long championed federal HIV/AIDS funding. We also have had strong advocacy from the HIV/AIDS community including the Department of Public Health's AIDS office, the San Francisco AIDS Foundation, Continuum, the San Francisco Community Clinic Consortium, the HIV/AIDS Providers Network, and the CARE Council. The stakes for the city in the reauthorization process are high. It is important that all sectors of the city pay attention to the growing problem of HIV/AIDS. The mayor and the Board of Supervisors must provide leadership and their efforts must be supported by consumers of HIV/AIDS services, service

providers, and citizens from all walks of life so that the needs of San Franciscans living with HIV/AIDS are kept in the forefront of CARE reauthorization. You can provide that support by writing to the mayor, your member of the Board of Supervisors as well as to Senators Dianne Feinstein (D) and Barbara Boxer (D) and to our local congressional representatives, Pelosi or Tom Lantos (D), and ask them to make HIV/AIDS a top priority. The failure to take strong action now could have long-lasting and dire consequences to the health infrastructure of our city. ▼

Randy Allgaier is a co-chair of the San Francisco CARE Council. **Jack Newby** is director of the San Francisco CARE Council. Both Allgaier and Newby represent the CARE Council in the national Washington D.C.-based CAEAR Coalition. To access the joint CAEAR Coalition and AIDS Action Council Policy Recommendations for 2005 Reauthorization visit www.caear.org.

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Spain

◀ page 14

tract are of the same sex or of different sexes?" Both Prime Minister Juan Luis Rodriguez Zapatero and King Juan Carlos signed the measure, which went into effect Sunday, July 3. Following the preparation of related administrative documents, same-sex couples are expected to start marrying there later this month. The law in Spain will also allow foreign nationals to marry there, following a 21-day residency requirement and certain other conditions.

Following the vote last week, Zapatero and other officials also applauded the action.

"We were not the first, but I am sure we will not be the last," said Zapatero, according to a number of news reports. "After us will come many other countries, driven, ladies and gentlemen, by two unstoppable forces: freedom and equality." He called the marriage bill itself a "small change in word-

ing that means an immense change in the lives of thousands of citizens."

The Associated Press reported that more than 100,000 people "packed the streets" of the Spanish capital of Madrid on Saturday to celebrate the law's passage.

In Canada, the House of Commons vote was 158 to 133. The bill was introduced by the minority Liberal Party in reaction to rulings by Canadian courts in eight of the country's provinces that denial of marriage to same-sex couples violates Canada's Charter of Rights and Freedoms.

In San Francisco, members of Equality California celebrated both countries' actions. During a morning "Canadian" breakfast at the LGBT Community Center, EQCA's Molly McKay and others praised Canada's decision. McKay reiterated that this week's final vote is a formality.

"The heavy lifting is done," McKay said, adding that the vote last week in the House of Commons was more uncertain. She

also pointed out that Canada first began moving toward nationwide marriage equality in June 2003, when the first court case was won.

"In Canada, they don't have to imagine it," added Stuart Gaffney.

EQCA also held an afternoon event last Friday in support of Spain's decision.

In the United States, only Massachusetts has legalized same-sex marriage, and two states – Vermont and Connecticut – have approved civil unions with all the state-issued rights of marriage. The *Washington Post* reported last week that the popularity of civil unions in Vermont has dropped off dramatically since Massachusetts began issuing marriage licenses to same-sex couples in May 2004. Also, the *Post* reported that of 7,549 civil unions licensed in Vermont since July 1, 2000, only 78 – or 1 percent – have been dissolved. ▼

Cynthia Laird contributed to this report.



son of Forestville and their "kid", Wolfgang. John is survived by many friends along with a large family of friends in both San Francisco and in Forestville, CA near the beautiful Russian River.

John's proudest achievement would have to be getting sober in 1995 and staying sober for the remainder of his life. John's guidance, friendship and kind demeanor allowed him to help many to deal with substance abuse issues.

In 1998, John relocated to Forestville where spent his retirement volunteering at Food For Thought, tending to his gardens, taking rides on his motorcycle and watching *Poirot* on television with Jim and Wolfgang.

In lieu of flowers, Jim, on John's behalf, requests that a donation be made in John's honor to any organization you support whose primary purpose is to uplift, entertain, educate, clothe, feed or provide some other comfort or joy within your community, wherever it may be. You can send condolence e-mail's to: TheDanceJTS@aol.com

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. We reserve the right to edit. If submitting a photo of the deceased, write their name on the back. All obituaries must include a contact name and phone number. Deadline for obituaries is Monday at 5 p.m.

John Thomas Smith

John Thomas Smith, 58, of Forestville, California died peacefully on Friday, June 24, 2005 of small cell lung cancer at home with his partner Jim by his side and their beloved dachshund, Wolfgang, curled up next to him.

In addition to his partner, Jim Peter-

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PREVENTION & TESTING
PROGRAMS

Faking the team

OutGames's questionable recruitment plans

by Jim Provenzano

With Gay Games VII in Chicago and OutGames in Montreal as the two choices for summer 2006, supporters of OutGames and its affiliated group, the Gay and Lesbian International Sport Association, have tried various ways of gaining endorsements from local sports organizations.

Richard Hogan was a key player in Team Sydney's bid for Gay Games VI. He said that the Team Sydney Sports Council became completely inactive after 2002's Games. When fellow board president Geoffrey Lyne, a founding member of the GLISA board of directors, returned from Montreal's GLISA meetings, he and three other Team Sydney board members met in private and voted to endorse the OutGames exclusively. (Lyne has not replied to re-

quests for comment.)

Additionally, Hogan said he discovered that e-mail messages from the Chicago Games were restricted from the general membership by Lyne. "This was done without consulting the Team Sydney membership. There was an obvious push to promote GLISA and the OutGames over and above the Gay Games. This started to concern many longtime members."

At Team Sydney's next meeting, nearly all the membership voted, and a resolution passed to actively promote the Chicago Gay Games and support its Australian participants. They also voted to immediately become Gay Games partners, one of 60 teams internationally to do so. Three board members later quit over what Hogan called "the politics."



Sports
Complex

"Team Sydney has not taken a position to demand its members attend only the Gay Games," said Hogan. Instead, its revised motto is to support "participants traveling to North America in 2006." Currently, representatives supporting both events remain on the board.

For Team San Francisco, OutGames remains a tough sell. Being the home of the first two Gay Games may be part of it. But one OutGames supporter persisted in a variety of ways, including allegedly infringing a copyright.

Brian Jung, a former Team San Francisco board member, has pleaded for "a single, unified, worldwide Gay Games in 2010 and beyond" at meetings, via appropriately obtained Team San Francisco e-mail lists, and on Web sites, according to Team SF board member Ross Hayduk.

Hayduk, who's also a FGG delegate, said Jung "monopolized meetings" with his arguments, and insisted that he represented hundreds of Montreal-bound athletes. Yet, according to Hayduk, Jung could not identify a single one. Additionally, despite this, Hayduk said Jung touted his skills as a "financial management expert," but never helped raise funds for the group.

So, in October 2004, the board



Brian Jung in 2003

voted him out. This year, Jung started an OutGames-focused Yahoo group named "TeamSF2006." Hayduk contacted Yahoo for alleged trademark violations. Yahoo closed the group twice, citing that the "TeamSF2006" group owner did not represent the nonprofit organization mentioned through the online group.

Jung, with Montreal's apparent support, then started a new group, Equipe San Francisco, calling itself "The Team from San Francisco."

My inquiring e-mail to "Equipe SF" was not answered by Jung, but forwarded to Jean-Yves Duthel, the Montreal-based publicist for OutGames and GLISA. Duthel claims that "neither 'Team SF 2006' nor 'Team San Francisco' nor any variation thereof is a registered trademark; hence there is no legal protection upon which Team San Francisco could rely."

Team SF's Web site states that "Any use of our trade name, trademarks in part or whole is strictly forbidden and protected by International Copyright law and US trademark and copyright laws."

Charles King, an FGG delegate and Team SF member, said that as a 501(c)3 nonprofit that's used the name for over 15 years, the group can make proprietary claim to its trademark. "In state common law, trademarks are protected as part of the law of unfair competition," said King. "Registration just furthers that." The U.S. Patent Office confirms this, stating that rights can be established based on "legitimate use" of the mark without a fully registered trademark.

In the few salvos posted on the Equipe SF group, the unnamed moderator blasts Team San Francisco for a "mean-spirited" attack, claiming that they had every right to incorporate the phrase "Team SF."

Roger Brigham, communications director for FGG and a Team SF board member, disagreed. "Using variations on Team SF's name such as Team SF 2006 or Equipe San Francisco are deliberate and obvious attempts to confuse people and accrue what usually is only earned only through hard work," said Brigham.

On July 3, the Team SF board, with assistance from FGG, planned to issue a cease and desist order with Equipe San Francisco.

What appears to be a local issue could have larger repercussions. Nearly 10 percent of the participants in Sydney's Games 2002 (1,000) were from Northern

California. The attempt to use trademarks without permission goes back to the 2002 contract disputes. Montreal organizers refused to pay the \$650,000 licensing fee to use the term "Gay Games" in what could potentially be a multimillion-dollar merchandising deal.

In the Team SF situation, OutGames' Duthel said, "It is a terrible shame that the 'legal owners' of the term 'Team San Francisco' refuse to allow an LGBT team from San Francisco going to Montreal to call themselves as such."

Jung stated that he does not know how many people from the Bay Area have registered for OutGames. In response to a question about his membership recruitment efforts, Jung instead offered a lengthy treatise.

"We as a community should be standing together, united and supportive of each other in every respect and in every way," Jung wrote, in part. "Too much effort has been spent manipulating the 'truth' as a weapon against another. It's time for such bitterness and subversiveness to stop. Let it begin with me. Let it begin with you."

King warned other regional teams of such appropriation efforts.

"It's one thing if you want to organize athletes to attend a competing event," said King. "It's something completely different when that competing organization doesn't have the guts to establish its own identity."

Choosing the home of the first two Gay Games as a test site strikes Hayduk as subversive. "One cannot ride the coattails of an organization," he said, "expecting to benefit from the years of effort and hard work of others, and simultaneously tear down that organization's reputation in public. If [Jung] was proud of his GLISA/OutGames/Montreal 2006 affiliation, he would have made that clear from the start." ▼

Jim Provenzano is the author of the novels *PINS* and *Monkey Suits*. Read more columns at www.sportscomplex.org.

Links

- www.teamsydney.org.au
- www.teamsf.org
- www.gaygameschicago.org
- www.montreal2006.org/home.html

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COMMUNITY NEWS

Teen's death

◀ page 1

stemmed from not being able to fit in and not being accepted for being gay.

"She didn't want to go to school because people made fun of her," Salcedo explained. "Latin people, they discriminate a lot," she added. "That had affected her a lot. She had depression."

Echoed the teenager's cousin, Jennifer Acuna, in an e-mail to family and friends: "She was ostracized by the Hispanic community and looked down upon. On a daily basis she experienced discrimination and prejudice in a community where homosexuality is considered a disease."

Salcedo told the B.A.R. that her daughter was determined to turn things around. She had plans to go back to school and had just gotten a job at Papa Murphy's Pizza. More importantly, her mother said, she finally found acceptance.

She asked her mother for money to take the train into San Francisco because, she said, she didn't want to ride with her girlfriend, Jeannette Ruspil, 18. The two met in juvenile hall about a year earlier, Salcedo said.

"She always drives crazy," Salcedo recalled her daughter saying. Salcedo added that her son was also afraid to ride with Ruspil.

After the Dyke March and a late night in San Francisco, Cisneros was able to get a ride back only as far as San Mateo, her mother said. Ruspil agreed to pick her up there and take her home to Redwood City, just a few miles away. A second woman, a friend of both of the young women, was already in the car and asleep in the back seat when Cisneros was picked up in San Mateo, her mother said.

According to the California Highway Patrol, about 4:15 a.m. on Sunday, June 26, on southbound Highway 101, just south of Highway 92, Ruspil's 2003 Suzuki pulled too close to a Chevy Suburban. The left front of the Suzuki bumped the Suburban, the CHP said. Ruspil then lost control of her car and swerved across all lanes of traffic before running off the right shoulder and rolling over several times, the highway patrol reported. Cisneros was ejected from the car. She was not wearing a seat belt, according to accident investigators. She was pronounced dead at the scene. Ruspil and the other passenger were treated and released from a hospital with minor to moderate injuries. The driver of the Suburban was not injured.

Ruspil was arrested shortly after the accident for vehicular manslaughter. The CHP said that it does not believe alcohol played a

role in the crash. Ruspil was officially charged with vehicular manslaughter and reckless driving in San Mateo County Superior Court on Tuesday, June 28. She pleaded not guilty. Prosecutors said she had been driving over 100 miles per hour at the time of the crash.

Ruspil's attorney, Jeffrey Hayden, disputes that his client was driving over 100 mph. Hayden told the B.A.R. that an uninvolved witness said that although his client may have been speeding, her speed was less than 80 mph. Hayden said that the driver of the Suburban was the source of the prosecution's allegation that Ruspil was driving much faster. That claim, Hayden said, was based on the Suburban driver's observation from a rear-view mirror and through tinted glass.

"It's a tragic event," Hayden said. "It's an accident."

The attorney added that Cisneros and the backseat passenger were the two people with whom Ruspil was closest to "in the entire world."

Hayden said Ruspil had only been driving for three months and had no violations on her record.

Ruspil is free on \$100,000 bail, Hayden added.

Salcedo told the B.A.R. that she has forgiven Ruspil and does not want to see her go to jail.

"She was a good friend," she said. "She always cared for Isabel. She loved her. She just made a mistake because she just liked to go faster on the freeway."

A wake will be held for Cisneros today (Thursday, July 7) from 2 to 9 p.m. with a rosary at 5 p.m., at the Redwood Chapel, 847 Woodside Road in Redwood City. A funeral mass will be held at St. Anthony's Church, 3500 Middlefield Road in Menlo Park on Friday, July 8, at 10 a.m.

Salcedo said that her daughter's father, Ramon Cisneros, will not be able to attend the funeral because he was deported for being in the U.S. illegally and immigration authorities will not let him return to the U.S. from Mexico. Salcedo and Cisneros are divorced but Salcedo added that her daughter was very close to her father.

Salcedo said that coincidentally, just one week before she died, her daughter detailed her wishes for her funeral when the subject came up in discussion. Cisneros insisted that she not be buried in a dress or "like a girl." In keeping with her wishes, her mother said she would bury her daughter in the masculine clothes that she preferred to wear since she was a young child.

The family is trying to raise \$6,000 to cover funeral expenses. Anyone wishing to donate can contact the family at (650) 224-7376. ▼

Porn regs

◀ page 11

tration with a convenient tool to go after LGBT freedoms first," added PlanetOut.com editor-in-chief Beth Callaghan. "We dodged a bullet this time. Let's be better prepared the next time."

But the reprieve did not come soon enough to save some sites. *Bound & Gagged*, magazine, already reeling from the May 16 death of editor Robert Davolt, called it quits as of June 22. "*Bound & Gagged* has always been in compliance with Chapter 2257. The problem is, to conform to the new requirements ... would require the complete repackaging of all our products, at a huge expense ... [and would] require that I put more money than I already have into the operation," Bob

Wingate, who published *Bound & Gagged* for 18 years, told the B.A.R. "This is a fight that must be fought, but I'll leave it to younger people to take up the cudgel and fight it."

Advocates and legal experts warned that the temporary agreement does not let content providers — including FSC members — off the hook, and does not even provide a real grace period. "If you're in violation of the law as of today, they can prosecute you for that," but not until the court issues its ruling on the injunction, warned FSC attorney Michael Gross on June 23.

Added FSC Executive Director Michelle Freridge, "While we remain optimistic regarding our ultimate success in the litigation, the FSC encourages everyone to try to comply with the law to the extent that it is possible." ▼

LEGAL NOTICES

STATEMENT FILE A-0286089-00

The following person(s) are doing business as: Loads Of Fun Laundromat And Cafe, 1411 Kansas St, San Francisco, Ca, 94107. This business is conducted by an individual, signed Steven R. Lawson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca, on 6/13/05. JUNE 16, 23, 30 JULY 7 2005

STATEMENT FILE A-0286042-00

The following person(s) are doing business as: 1/EQS, 2/Environmental Quality Solutions, 760 Market St., Ste. 947 San Francisco, Ca, 94102. This business is conducted by an individual, signed Mark Malachowski. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/27/94. The statement was filed with the City and County of San Francisco, Ca, on 6/10/05.

JUNE 16, 23, 30 JULY 7 2005

STATEMENT FILE A-0285958-00

The following person(s) are doing business as: Raphael, 1483 47th Ave, San Francisco, Ca, 94122. This business is conducted by an individual, signed Raphael Brandoma. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/07/05. The statement was filed with the City and County of San Francisco, Ca, on 6/07/05.

JUNE 16, 23, 30 JULY 7 2005

STATEMENT FILE A-0286098-00

The following person(s) are doing business as: Purple Iris Healing Center, 1404 Church St, San Francisco, Ca, 94131. This business is conducted by a general partnership, signed Jill Ann Swerigen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 7/17/00. The statement was filed with the City and County of San Francisco, Ca, on 6/13/05.

JUNE 16, 23, 30 JULY 7 2005

STATEMENT FILE A-0285521-00

The following person(s) are doing business as: SharpViews.com, 530 Branner St. #403 San Francisco, Ca, 94107. This business is conducted by an individual, signed Kenneth O. Jensen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 5/20/05. The statement was filed with the City and County of San Francisco, Ca, on 5/20/05.

JUNE 16, 23, 30 JULY 7 2005

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 0554213

In the matter of the application of Pooka Keoni Littlehouse for change of name. The application of Pooka Keoni Littlehouse for change of name having been filed in Court, and it appearing from said application that Pooka Keoni Littlehouse has filed an application proposing that his/her name be changed to Kian-Chai Chavee. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Room 218 on the 4th day of August, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted.

JUNE 16, 23, 30 JULY 7 2005

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 0554209

In the matter of the application of Sylvia Tam for change of name. The application of Sylvia Tam for change of name having been filed in Court, and it appearing from said application that Sylvia Tam has filed an application proposing that his/her name be changed to Sylvia W. L. Lam-Lam. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Room 218 on the 21st day of July, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted.

JUNE 16, 23, 30 JULY 7 2005

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: #252214

The following person(s) have abandoned the use of the fictitious business name known as Bay Leather located at 2701 Taylor St. San Francisco, Ca, 94133. This business was conducted by an individual, signed Mindy Ju. The fictitious name was filed with the City and County of San Francisco, Ca, on 10/12/01.

JUNE 16, 23, 30 JULY 7 2005

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: #252214-00

The following person(s) are doing business as: Inner Richmond Promotions, 408 Balboa St, San Francisco, Ca, 94118. This business is conducted by an individual, signed Gerene L. Rodgers. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/16/05. The statement was filed with the City and County of San Francisco, Ca, on 6/16/05.

JUNE 16, 23, 30 JULY 7, 14, 2005

STATEMENT FILE A-0286143-00

The following person(s) are doing business as: Matano Design, 1800 Washington St. #712 San Francisco, Ca, 94109. This business is conducted by an individual, signed Tsutomu Matano. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca, on 6/15/05.

JUNE 16, 23, 30 JULY 7, 14, 2005

STATEMENT FILE A-0286143-00

The following person(s) are doing business as: Catium, 345 12th Ave, San Francisco, Ca, 94118-2108. This business is conducted by a general partnership, signed Daniel M. Cataila. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca, on 6/23/05.

JUNE 16, 23, 30 JULY 7, 14, 2005

STATEMENT FILE A-0286143-00

The following person(s) are doing business as: L5 Productions, LLC, 1261 Howard St., 3rd Floor, San Francisco, Ca, 94103. This business is conducted by a limited liability company, signed Lynn Hersman. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/16/05. The statement was filed with the City and County of San Francisco, Ca, on 6/23/05.

JUNE 16, 23, 30 JULY 7, 14, 2005

STATEMENT FILE A-0286143-00

The following person(s) are doing business as: L5 Productions, LLC, 1261 Howard St., 3rd Floor, San Francisco, Ca, 94103. This business is conducted by a limited liability company, signed Lynn Hersman. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/16/05. The statement was filed with the City and County of San Francisco, Ca, on 6/23/05.

JUNE 16, 23, 30 JULY 7, 14, 2005

CITY AND COUNTY OF SAN FRANCISCO

RFP – FAMILY SUPPORT 2005

First 5 San Francisco seeks to identify agencies to implement family support services to increase access of families with children 0 – 5 years old to activities that will increase the healthy development of children and the nurturing capacity and stability of families. Funds are available to serve children 0 – 5 and their families in specified neighborhood areas and identifiable groups of children who reside citywide. Individual grants up to \$525,000 over three years are available through this RFP. Total initiative funding is \$6,000,000 over three years. The RFP will be available July 1, 2005 at 1390 Market St., Ste. 318, San Francisco, CA or at www.sfskids.org. A non-mandatory bidder's conference will be held July 12th from 1:30 p.m. to 3:00 p.m. at 101 Grove St., Room 300. The proposal deadline is August 15, 2005.

REQUEST FOR PROPOSALS - SIXTH STREET IMPROVEMENT PROGRAM

The Redevelopment Agency ("Agency") is requesting proposals for sidewalk cleaning services, litter removal, tree maintenance and graffiti abatement for the sidewalks on Sixth Street and adjacent streets south of Natoma Street through Clementina Street. The Agency is also requesting street cleaning services on Sixth Street and adjacent streets from Market Street to Clementina Street. Particular emphasis will be placed on the applicant or applicants' demonstrated success in experience and comparable projects. This opportunity is open to all businesses, both for-profit and non-profit. Responses to the Request for Proposals (RFP) will be accepted until Monday, July 11, 2005, 4:00 p.m. To obtain a copy of the RFP packet or if you have questions, contact Cathy Pickering, Assistant Project Manager, at (415) 749-2509, or cathy.pickering@sfgov.org.

INVITATION FOR BIDS SIX NEW UNITS AT PING YUEN NORTH

Solicitation 05-620-IBFB-024

The San Francisco Housing Authority will receive sealed bids for Six New Units at CAL 1-18(6) Ping Yuen North, 838 Pacific Avenue, San Francisco. Bids will be received until 2:00 PM PDT, on Tuesday, July 26, 2005. Construction cost ranges from \$850,000 to \$125,000.

On Thursday, July 14, 2005, at 10:00 AM, a site inspection will be held. Prospective bidders will meet at the Property Manager's Office, 838 Pacific Avenue.

The Project Manual is available at the Authority's office at 1815 Egbert Ave., San Francisco, after June 29. A non-refundable fee of \$50.00 is required for each Project Manual. Payment must be in the form of a certified check, cashier's check or company check, payable to the San Francisco Housing Authority. Cash or personal checks will not be accepted. Contact Brenda Moore, 415-715-3210.

BOARD OF SUPERVISORS

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PUBLIC NOTICE
REQUEST FOR PROPOSAL

San Francisco Community College District is accepting proposals for campaign management services for a bond measure. To receive a proposal packet please contact Dr. Natalie Berg, 785 Market Street – 14th Floor, San Francisco, Calif. 94103, (Phone: 415.836.5980.) Bids are due no later than Friday, July 15, 2005

STATEMENT FILE A-0286174-00

The following person(s) are doing business as: Presidio School Of Management, Building 36, Ste 120, The Presidio, San Francisco, Ca, 94129. This business is conducted by a corporation, signed Nathan Joblin. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca, on 6/15/05. JUNE 23, 30 JULY 7, 14, 2005

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: #0248789

The following person(s) have abandoned the use of the fictitious business name known as Gnostic Friends Network located at 493 Haight St. #31 San Francisco, Ca, 94117. This business was conducted by an individual, signed Alexander H. Guidbeck. The fictitious name was filed with the City and County of San Francisco, Ca, on 5/11/01.

JUNE 23, 30 JULY 7, 14, 2005

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 05542125

In the matter of the application of Heather Rabine for change of name. The application of Heather Rabine for change of name having been filed in Court, and it appearing from said application that Heather Rabine has filed an application proposing that his/her name be changed to Casey Goik. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Room 218 on the 11th day of August, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted.

JUNE 23, 30 JULY 7, 14, 2005

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 05542050

In the matter of the application of Jenni Eun-Mi Chang for change of name. The application of Jenni Eun-Mi Chang for change of name having been filed in Court, and it appearing from said application that Jenni Eun-Mi Chang has filed an application proposing that his/her name be changed to Jenni Eun-Mi Zaidi. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Room 218 on the 28th day of July, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted.

JUNE 23, 30 JULY 7, 14, 2005

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 05542048

In the matter of the application of Syed Hassan for change of name. The application of Syed Hassan for change of name having been filed in Court, and it appearing from said application that Syed Hassan has filed an application proposing that his/her name be changed to Syed Hassan Zaidi. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Room 218 on the 28th day of July, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted.

JUNE 23, 30 JULY 7, 14, 2005

STATEMENT FILE A-0286390-00

The following person(s) are doing business as: Catium, 345 12th Ave, San Francisco, Ca, 94118-2108. This business is conducted by a general partnership, signed Daniel M. Cataila. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca, on 6/23/05.

JUNE 30 JULY 7, 14, 21, 2005

STATEMENT FILE A-0286390-00

The following person(s) are doing business as: L5 Productions, LLC, 1261 Howard St., 3rd Floor, San Francisco, Ca, 94103. This business is conducted by a limited liability company, signed Lynn Hersman. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/16/05. The statement was filed with the City and County of San Francisco, Ca, on 6/23/05.

JUNE 30 JULY 7, 14, 21, 2005

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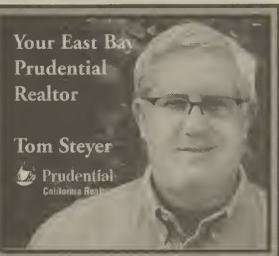
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LEGAL NOTICES

STATEMENT FILE A-0286314-00

The following person(s) are doing business as: Fogon, 659 Union St., San Francisco, Ca. 94133. This business is conducted by a corporation, signed Edward Timley. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/20/05. The statement was filed with the City and County of San Francisco, Ca. on 6/21/05.

JUNE 30 JULY 7, 14, 21, 2005

STATEMENT FILE A-0286312-00

The following person(s) are doing business as: Al-Hamra Indian & Pakistani Restaurant, 3083 16th St., San Francisco, Ca. 94103. This business is conducted by a general partnership, signed Irfan Kashif, Ajaz Ghani. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/20/05. The statement was filed with the City and County of San Francisco, Ca. on 6/21/05.

JUNE 30 JULY 7, 14, 21, 2005

STATEMENT FILE A-0286026-00

The following person(s) are doing business as: Make It Happen Entertainment, 235 Saratoga Dr. 4E, San Francisco, Ca. 94132. This business is conducted by an individual, signed Shane Robinson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/09/05. The statement was filed with the City and County of San Francisco, Ca. on 6/20/05.

JUNE 30 JULY 7, 14, 21, 2005

STATEMENT FILE A-0286481-00

The following person(s) are doing business as: Hooker's Gumbo Shack, 35 6th St., San Francisco, Ca. 94103. This business is conducted by a general partnership, signed James E. Hooker. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/01/04. The statement was filed with the City and County of San Francisco, Ca. on 6/20/05.

JUNE 30 JULY 7, 14, 21, 2005

STATEMENT FILE A-0286497-00

The following person(s) are doing business as: Tooker & Antz, 350 Sansome St. Ste 700, San Francisco, Ca. 94102. This business is conducted by an individual, signed Frederic Tooker. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/1/95. The statement was filed with the City and County of San Francisco, Ca. on 6/20/05.

JULY 7, 14, 21, 28, 2005

STATEMENT FILE A-0286557-00

The following person(s) are doing business as: Lilly's Productions, 230 Eddy St. #507, San Francisco, Ca. 94102. This business is conducted by an individual, signed Corazon Smith. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 6/20/05.

JULY 7, 14, 21, 28, 2005

STATEMENT FILE A-0286554-00

The following person(s) are doing business as: Mr. San Francisco Leather Contest, 395 9th St., San Francisco, Ca. 94103. This business is conducted by an individual, signed Marcus Hernandez. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 6/20/05.

JULY 7, 14, 21, 28, 2005

STATEMENT FILE A-0286554-00

The following person(s) have abandoned the use of the fictitious business name known as Catiun located at 345 12th Ave., San Francisco, Ca. 94118-2108. This business was conducted by an individual signed Daniel Catalau. The fictitious name was filed with the City and County of San Francisco, Ca. on 1/26/05. The statement was filed with the City and County of San Francisco, Ca. on 6/20/05.

JUNE 23, 30 JULY 7, 14, 2005

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: #0282739

The following person(s) have abandoned the use of the fictitious business name known as Catium located at 345 12th Ave., San Francisco, Ca. 94118-2108. This business was conducted by an individual, signed Daniel Catalau. The fictitious name was filed with the City and County of San Francisco, Ca. on 1/26/05.

JULY 7, 14, 21, 28, 2005

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 05542187

In the matter of the application of Shawn Vene Giannattel for change of gender. The application of Shawn Vene Giannattel for change of gender having been filed in Court, and it appearing from said application that Shawn Vene Giannattel has filed an application for change of gender from female to male. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Room 218 on the 25th day of August, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted.

JULY 7, 14, 21, 28, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Bon Appetit Management Co. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 50 S. Tea Garden Dr., Golden Gate Park, San Francisco, Ca. 94118. Type of license applied for:
47 - ON-SALE GENERAL EATING PLACE
JUNE 30, JULY 7, 14, 2005

STATEMENT FILE A-0286121-00

The following person(s) are doing business as: The Grateful Dent, 46 Henry St. San Francisco, Ca. 94114. This business is conducted by an individual, signed Robert Levander. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/14/05. The statement was filed with the City and County of San Francisco, Ca. on 6/14/05.

JULY 7, 14, 21, 28, 2005

STATEMENT FILE A-0286557-00

The following person(s) are doing business as: Lilly's Productions, 230 Eddy St. #507, San Francisco, Ca. 94102. This business is conducted by an individual, signed Corazon Smith. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 6/20/05.

JULY 7, 14, 21, 28, 2005

STATEMENT FILE A-0286497-00

The following person(s) are doing business as: Tooker & Antz, 350 Sansome St. Ste 700, San Francisco, Ca. 94102. This business is conducted by an individual, signed Frederic Tooker. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/1/95. The statement was filed with the City and County of San Francisco, Ca. on 6/20/05.

JULY 7, 14, 21, 28, 2005

STATEMENT FILE A-0286554-00

The following person(s) are doing business as: Lilly's Productions, 230 Eddy St. #507, San Francisco, Ca. 94102. This business is conducted by an individual, signed Corazon Smith. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 6/20/05.

JULY 7, 14, 21, 28, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 2801 Folsom St., San Francisco, Ca. 94110. Type of license applied for:
**41 - ON-SALE BEER AND WINE -
EATING PLACE**
JUNE 30, JULY 7, 14, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of license applied for:
**41 - ON-SALE BEER AND WINE -
EATING PLACE**
JUNE 30, JULY 7, 14, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of license applied for:
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JUNE 30, JULY 7, 14, 2005

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EATING PLACE**
JUNE 30, JULY 7, 14, 2005

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JUNE 30, JULY 7, 14, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of license applied for:
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EATING PLACE**
JUNE 30, JULY 7, 14, 2005

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To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of license applied for:
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EATING PLACE**
JUNE 30, JULY 7, 14, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of license applied for:
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JUNE 30, JULY 7, 14, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of license applied for:
**41 - ON-SALE BEER AND WINE -
EATING PLACE**
JUNE 30, JULY 7, 14, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of license applied for:
**41 - ON-SALE BEER AND WINE -
EATING PLACE**
JUNE 30, JULY 7, 14, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of license applied for:
**41 - ON-SALE BEER AND WINE -
EATING PLACE**
JUNE 30, JULY 7, 14, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of license applied for:
**41 - ON-SALE BEER AND WINE -
EATING PLACE**
JUNE 30, JULY 7, 14, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of license applied for:
**41 - ON-SALE BEER AND WINE -
EATING PLACE**
JUNE 30, JULY 7, 14, 2005

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of license applied for:
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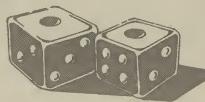


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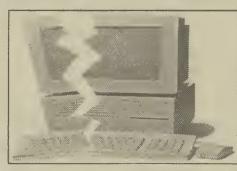
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Mahler, Mendelssohn, Martha Wainwright,
gay musicians and Michael Tilson Thomas.
pages 33, 38, 39 & 44

'Metro' sexuals
'In the Bars' goes to the
Castro's Metro City Bar.
page 44



'Worlds' fare
'War of the Worlds' on
press junket & on disc.
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ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 35 • No. 27 • 7 July 2005

Marga Gomez's back pages

Los Big Names opens at
the Magic Theatre by Richard Dodds

Marga Gomez is an agnostic with lots of carry-over guilt from her Catholic schooling. Her images of a fiery hell are a lot more specific than what heaven might be like, but she did recently find herself thinking what might happen if she met up with her parents in an afterlife. "If they were pissed about the show," she said, "it could be bad."

The show is *Los Big Names*, Gomez's most ambitious attempt to come to terms with her show-business parents and the uneasy legacy she carries. "It's sort of a meditation on family and on home," Gomez said, "and on the desire to flee, and then the longing to go back to it."

Beginning performances July 8 at the Magic Theatre, the solo show will have plenty of laughs, but she's asked her producer to avoid promoting it with words like "hilarious." She doesn't want audiences who know her best as a caustic standup comic to arrive expecting just another comedy routine.

"For some reason," she said, "I've just been obsessed with getting my parents' story out there, immortalizing them in a certain way, and I think that maybe now I can just sort of close the book on it."

In the 1950s, Gomez's parents were popular entertainers in the New York Latino community. Her Cuban-born father was a diminutive comic with the stage name Willy Chevalier, and her Puerto Rican mother was a dancer billed as Marge the Exotic. Life was pretty good until her parents divorced when she was 12, and disappointment, illness, and addiction became part of the equation.

"After they divorced, everything sucked," Gomez said, "but when I was living with them, I was happy. I didn't see a lot of love between my parents, but I saw a lot of love when they went on stage. I liked being the daughter of important people. It's not a really beautiful emotion, but I was happy in a shallow way."

Those years are at the center of *Los Big Names*. That's a major part of how the new show differs from two previous solo shows she performed about her parents: *Memory Tricks*, about her mother, debuted in 1991, and *A Line Around the Block*, about her father, was first performed in 1995.

"The pieces I did before were really about the span of their lives, from their glory days to their illnesses and death. This piece is really going back to the house we lived in. The house is a character, and their marriage is a big character in the piece. I'm looking at how the three of us looked for love outside of our unit, when it really would have been great just to use what we had."

Gomez's search for love and a lasting relationship with another woman has been fodder for much of her comedy, and the fact that she has long been single has changed the hues of her memories. "When I did those earlier shows I

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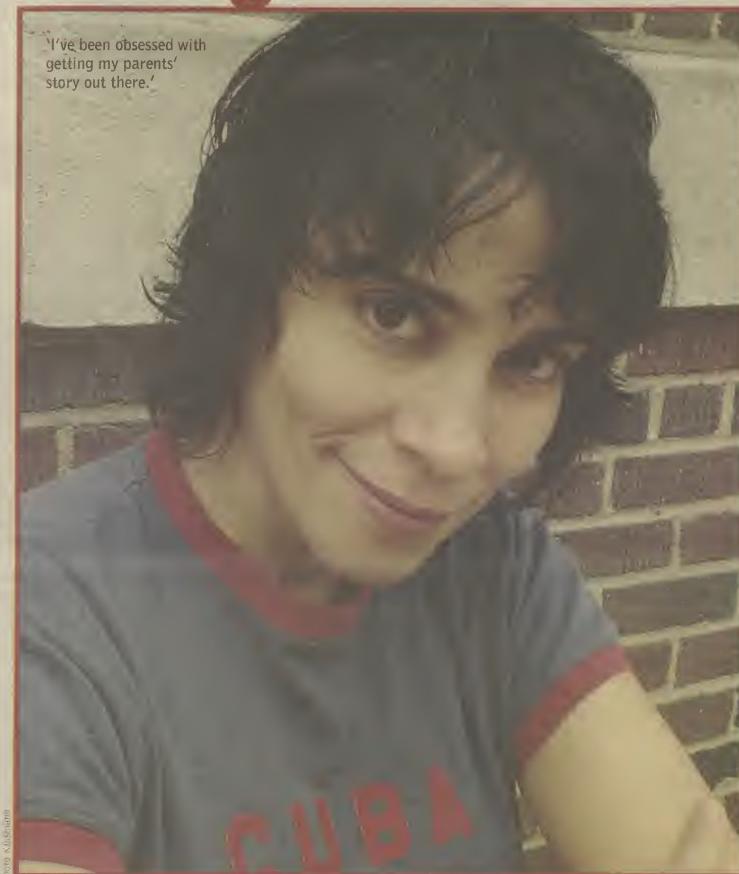


Foto: Michael

Jenni Olson confronts romance and tragedy

The Joy of Life
plays the
Castro Theatre
by David Lamble

Sitting in a Castro dessert joint at what for me is an ungodly early hour in the morning, Jenni Olson peers at me through those rimless wire glasses that I will always associate in my fantasies with the young Bruce Davison, in his dewy-eyed first incarnation as the young student radical trying to bring Columbia University to its knees in *The Strawberry Statement*. Olson, by this time, is used to having gay guys put her butch dyke persona through the blender of their once-exclusively masculine reveries. Recalling her own pleasure after catching the new documentary *Gay Sex in the 70s*, Olson muses about just what gay men find so exciting

about her film, playing the Castro Theatre for a run July 11-14.

Along with its deceptively utopian yet completely sincere title, *The Joy of Life* has a total absence of male or female nudity; beautifully composed shots of empty streets; musings about unobtainable straight girls; and a sexually frustrated British film master with a fixation about putting a blonde damsel in distress in the shadow of the Golden Gate Bridge. There, most improbably, an idealistic young British film scholar would decide to end his life, at a time his friends would later recall as the height of his beauty and power.

In *The Joy of Life*, Olson says, "there's something about gay guys having crushes on me, and what does that mean?" Olson recalls her delight at hearing one of the filmmakers of *Gay Sex in the 70s* explain a moment of obsession that pushed him beyond his usual boundaries. "There's an interview with him where he talks about being fucked. He goes on at some length about how 'it wasn't something that I wanted to do, but then there was this one

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Foto: Doug Azzarito

A boy named Sue. Succinct, that is.

Life sure ain't easy for a newspaper column on a summer diet

by Roberto Friedman

Out There is currently in the process of slimming down for the summer season, and our last diet pill is just about wearing off, so we'll try being short and sweet for a change this week. Just don't push us, mm-kay?



Debbie to get done by Jason Mecier

Finishing touches are being put on the big whoopee **Debbie Reynolds** Gay-la coming v. soon to the Castro Theatre, on Friday, July 22. This just in: local artist **Jason Mecier**, now working on a series called *Celebrity Junkdrawer*, will unveil a superglamorous new portrait of Debbie at the event. Mecier, famous near and far for his wonderful noodle pieces, is now doing diva portraits using much of their personal stuff. Producer **Marc Huestis** pitched the idea to Reynolds' office, and told us, "They loved Jason's work and agreed to send some of the star's discards. Not only that, but when they were told there were going to be drag performers, Debbie's people got super-excited."

Thus the Hostess has added some of SF's finest living queens to the program: **Peggy L'Eggs** as **Lena Lamont**, a bevy of **Sisters** as singing nuns, **Johnny Kat** as **Shelley Winters**, and **Birdie Bob-Watt** as aerobics Reynolds

"doing it Debbie's way." OT is swishing already! Tix still available at (415) 863-0611.

This (s)excerpt from the July 2005 "exhibitions, events & promotion update" comes from the **Museum of Sex** in New York City, museumofsex.com.

Exhibitions:

"Men Without Suits: Objectifying the American Male Body — ongoing."

We'll say amen to that.

Overheard at the espresso bar, from a Double Lo-Fat Latte: "Dude, do you need coffee to start work, too?"

Barista: "I need coffee to start anything!" We got him.

The estimable gentleman **Strange de Jim** says, and we agree. "If the President wants to get his message across, he should just jump up and down on **Oprah's** couch, like the true professionals do!"

Beep beep to you too, Strange.

RIP R&B singer/songwriter **Luther Vandross**, who knew all about the "Power of Love," and also the Power of WeightWatchers, kept losing the same 100 lbs. over and over again. Diet's a bitch.

Class, may we have your attention? We have here the titles of two recently released books. Compare and contrast.

1. *How to Get Laid – The Gay Man's Essential Guide to Hot Sex* by **Jonathan Bass**; Alyson Books (released June 2005).

2. *Cruise Control – Understanding Sex Addiction in Gay Men* by **Robert Weiss** MSW, CAS; Alyson Books (released July 2005).

We sense a certain delicate trade-off at the annual editorial meeting. Discuss among yourselves.

Play the SF Media version of "Whatever Happened to...?" As in, whatever happened to "Dog Bites" **Laurel Wellman**? P-squared **Lord Sardine**? Streetwise **Rob Morse**? OT is just asking because we're a column that cares.

After last week's bye-bye kiss-off from Justice **Sandra Day O'Connor** and the fate of the Supreme Court now resting in **Shrub's** hot little hands, we can only quote *Talking Points Memo's* **Josh Marshall**, who issued the All-Points Bulletin, "SpongeBob, head for the border now, buddy."

From the TV listings: *"I Married a Woman"* (1956) A neglected wife sets out to make her adman exec husband jealous. **George Gobel, Diana Dors, Adolphe Menjou**. Director: **Hal Kanter**. Color, 84 minutes.

What a shocking title! What sort of scandalous exposé is this? What risqué hetero behavior was going on in 1956 to make woman-marrying such an issue? It's on TCM, Thursday, July 14 at 12:15 p.m.

This is also on TCM, on Saturday, July 16 — it seems neither television nor **Nicole Kidman** were first at the trough:

"Bewitched" (1945) A girl enlists a psychic to get rid of her murderous alternate personality. **Phyllis Thaxter, Edmund Gwenn, Addison Richards**. Director: **Arch Oboler**. Black & White, 65 minutes.

It's so hard keeping current on keeping retro enough.

Brooks bothers

Department of Press Releases We Never Finished Reading:

"In the new musical *In My Life*, a musician with **Tourette's** Syndrome and a journalist with an obsessive-compulsive disorder meet cute in a grocery store — with some help from above — and begin an unlikely romance that proves that life's greatest affliction is the one we share — true love."

Uh no, life's greatest affliction is the scourge that *In My Life* composer **Joseph Brooks** unleashed upon the world, a little ditty you may remember called "You Light

Up My Life."

The Oscar- and Grammy-winning Brooks' new musical opens at Broadway's Music Box Theatre in October. Please god keep it away from SF.

Here we've tried to be ADD-friendly with tiny, bite-size items, and look where it's got us — not quite halfway through our word count. We're going back to long form.



Artist Richard Tuttle in his studio with cloth octagonal pieces in 1967.

Photo courtesy SFMOMA

mavericks, Tuttle insists upon "the independence and freedom of the [art] object," as SFMOMA **Elise S. Haas** Senior Curator of Painting and Sculpture **Madeleine Grynsztejn** termed it at the press preview, "even from the artist himself."

In a certain way, this major retrospective is the third in a series of big SFMOMA shows over the past few years that have brought due attention to the wave of artists who came of age in the mid-'60s, so-called "post-minimalists." The **Sol LeWitt** show had conceptual beauty but also intrinsic eye-appeal, in large part why a LeWitt mural still graces the museum's towering atrium. The **Eva Hesse** show had a compelling biographical story attached as well as great, disintegrating art. But Tuttle's explorations of unorthodox art materials and spontaneous processes are not of themselves flashy, and his subtle, even miniaturist artworks aren't the stuff of blockbusters.

But the more than 300 artworks on display here reward in-

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EXHIBITS

Nightmare regime

'Nazi Persecution of Homosexuals 1933-45' on view at Main Library

by Mark Mardon

In June 28, 2005, in the San Francisco Main Library's packed Koret Auditorium, Edward (Ted) J. Phillips, Deputy Director of Exhibitions, United States Holocaust Memorial Museum (www.ushmm.org), spoke of putting together the traveling exhibition now on display in the library's 6th-floor Skylight Gallery. It's a must-see, real-life horror story with reverberations up to the present day, realized by a series of illustrated narrative panels that describe what happened to gay in one of history's darkest eras, together with selected rare publications from the Gerard Koskovich collection devoted to medical doctor and social reformer Magnus Hirschfeld (1868-1935). To walk among the panels and experience the grim reality of that time is to experience intense emotions. To be immersed in such material full-time in the course of research must be heartbreaking. At one point toward the end of Phillips' powerful, important, moving lecture, his voice started to crack.

"I started this project in 2000," he told the rapt audience. "It opened at the museum in 2002. It was probably one of the most difficult two years of my life. It's not a project one just sort of takes up and works on 40 hours a week. Everything about this history I lived with 24 hours a day, seven days a week. My friends got a little bit tired of hearing about nightmare stories of the Nazi regime, because it's all I could think about."

The historian, himself a gay man, had to sift through, untangle, and organize a coherent picture of what was happening to Germany's gay population during their deliberate persecution by the Nazi regime. Their tale, though vastly overshadowed by the deaths of six million Jews at the hands of the perpetrators, is an example of the Nazi regime's attempts to eliminate entire other classes of people, including the handicapped, the Gypsies, Jehovah's Witnesses, the Poles, and of



Cover of the September 1931 issue of *The Island*, a magazine for homosexuals, edited by Martin Radzuweit.

course, homosexuals.

Jehovah's Witnesses were targeted because they refused to take the oath of allegiance to the Nazi regime; the handicapped were "the first group of people targeted for state-sponsored murder, beginning almost within weeks of the outbreak of the war in 1939," said Phillips. During the war, the Nazis took aim at the non-Jewish Polish population, and ultimately struck at Soviet POWs, "some three million of whom perished in concentration camps set up by the Germans." But also from the beginning, the Nazis deliberately targeted homosexuals.

A year after its opening in 1994, said Phillips, the Holocaust Museum began putting together a series of publications to look at these non-Jewish groups targeted by the Nazis, and in 1996, after the museum had been up and running successfully for three years, getting extraordinary visitation, the museum decided to turn the information into a series of traveling exhibitions. The first exhibit was going to be on the persecution of homosexuals.

"I was given the opportunity to take on that task probably for a variety of reasons," said Phillips, a professional historian with a Ph.D. in Russian History who already had a couple of exhibitions under his belt working with his colleagues at the museum, "so I kind of had a sense of how to put together an exhibition." But also, he said, "I think it was because I arrived at the museum as an out gay man. I never made any bones about it, and they didn't pay any attention to it, either. I think it was the opportunity as a gay man to be kind of comfortable with what I'd have to be reading about. Not too many straight people are interested in knowing about the history of gay people. They may find, in fact, the contents difficult to work with. That wasn't going to be a problem for me."

The plan was to put together a narrative of the history of the persecution of gay people, and find things to illustrate that history. The challenge was coming up with material to tell a visual story about the persecution of homosexuals.

"Homosexuals as victims did not come forward after the war to tell their stories," said Phillips. "Jews did. It took them a while, because they were shocked and horrified by what they had been through, but in the months and years after the war, the Jews were coming forward and telling what

happened to them, those who had survived, who were looking for their families who had perished. Homosexuals did not come forward following the persecution during the war, because they were still criminals in Germany."

Phillips explained that the law the Nazis wrote in 1935, the infamous criminal law section §175 ("Paragraph 175"), expanded opportunities for the Nazi regime to persecute gays, "and remained on the books as an active law in Western Germany until 1969. Other laws that were put in place during the Nazi years had been eradicated because they were deemed as Nazi, but §175 as written by the Nazis was not identified as being a Nazi-specific law, but was a perfectly acceptable moral law, and left in place."

The result, he said, was that "individuals who had come through the persecution, who may have actually had personal items that would help them be identified as homosexuals, likely destroyed that information because they would have been linked to being homosexuals, and therefore could continue to be persecuted in the post-war period."

Denunciations

Just as Phillips was setting out on his research, a museum in Berlin, the Schwules Museum — *schwule* is German for gay — opened an exhibition on the persecution of homosexual men in Berlin, 1933-45, so Phillips and a team from the Holocaust Museum hopped a plane and spent two weeks in Berlin, working with that museum's small team of young, dedicated archivists and researchers who, while basically living on unemployment insurance in order to pursue their research, had uncovered a "remarkable treasure trove" of materials. The Schwules Museum made the material available to Phillips and his team, which helped steamroll the Holocaust Museum's project. Now heartbreaking finds could



German police file photo of a man arrested in October 1937 for suspicion of violating Paragraph 175.

be included such as a December 1934 *New York World Telegram* newspaper article, "Hitler Jails 500 in Morals Drive."

"They threw into jail between 500 and 700 men accused of perversion," Phillips said as he projected the image. "This was a particular raid in a particular month in the early months of the Nazi regime. Foretelling is that the invasion of the gay bars and restaurants and other gathering places of gay men was against a class described by Herr Hitler as a menace to the race."

Among the documents supporting the exhibition are transcripts of Gestapo "denunciations," said Phillips, "denunciations by people about gay men, turned in to the Gestapo to be arrested and dealt with by the police." He showed one from '38 "denouncing somebody for accused sexual activities from two years earlier," and another denunciation of a man by the man's partner's mother.

Between 1933 and '45, "100,000 men in Germany were arrested for violating §175. Roughly half of those ended up in prison." Seventy-eight percent of the convictions occurred between 1936 and '39, the outbreak of World War II. In the city of

Berlin alone, 112 homosexuals were arrested in June 1937. "By my calculation, there's something like 500 gay men who were arrested just in this one month, across Germany."

In the Q&A after the speech, Phillips addressed several interesting questions, including the difference between the yellow stars the Jews were forced to wear, and the pink triangles used to identify homosexuals. Phillips said, "The only place that gays were marked with pink triangles was in concentration camps. That's very different from the Jewish experience, where Jews were in ghettos, and even before ghettos existed, had to wear a yellow star in public."

As to the controversial book *The Hidden Hitler* by German researcher/scholar Lothar Machtan, exploring the idea that Hitler and some of his milieu were gay, Phillips said tartly, "As a historian, I find the book just despicable. Not because of what he is attempting to argue, but by his misuse of the sources. My favorite example of how he tries to prove his case: Hitler and his friend in Austria loved the opera. Magnus Hirschfeld in his research indicated that some gay men had some particular interest in opera. Therefore, ah! Guess who's gay! Give me a break. I'm gay, and I hate opera!"

More to the point, Phillips added somberly, is what former Holocaust Museum Director Walter Reich said in his comment on the book, which was basically, "So what? He still did what he did. Six million Jews died in the Holocaust, and millions of others perished at the hands of his regime. Whether he was gay or not makes no difference; he was still a nightmare." ▼

Nazi Persecution of Homosexuals 1933-1945 is on display in the Main Library's Skylight Gallery through Aug. 18. Info: sfpl.lib.ca.us/news/exhibitions.htm

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"Solidarity," Richard Grune lithograph from a limited edition series *Passion des XX Jahrhunderts (Passion of the 20th Century)*. Grune was prosecuted under Paragraph 175; from 1937 until liberation in '45, he was incarcerated in concentration camps. In '47, he produced a series of etchings detailing what he witnessed in the camps. Grune died in '83.

Photo courtesy Schwules Museum, Berlin

Caught in the act

'Drunk with Love' pays tribute to Frances Faye

by Richard Dodds

An insurance agent, who had given up on the dream of a singing career 17 years ago, decided to enter the San Francisco Cabaret Competition as a lark. Not only did she win the 2003 contest, but a comment by one of the judges sent her on a journey that has culminated in *Drunk with Love: A Tribute to Frances Faye*.

"One of the judges said I reminded him of Frances Faye," Terese Genecco recalled. "And I said, 'Who's she?'" Genecco soon found out, to the point of liquidating her retirement accounts to bankroll the premiere production of *Drunk with Love* at New Conservatory Theatre Center before taking the show to New York in the fall.

"Not knowing that I was going to be a singer again, I didn't really expect to win the competition," Genecco said. "When I did, people were saying, 'OK, what are you going to do next?' A friend said to me, 'What is your passion? Because if you don't follow your heart, nobody will connect.'"

Genecco began the exploration that has become her passion by buying a CD of Faye's legendary *Caught in the Act* live recording from the mid-1950s. "I was just

blown away," she said. "Frances had a kind of balls-to-the-wall approach to a song, like a truck driving through the stereo. And then all the things she said between the songs just blew me away. She called her audience the gay kids, and on her exits from the stage she was singing, 'I'm Frances Faye, gay, gay, gay, is there another way?' I couldn't believe how out she was in 1955."

While Faye, who died in 1991, never played the biggest nightclubs, she was a favorite of other entertainers who would turn up to see her after finishing their own shows.

"She sort of mirrored what was going on with the Rat Pack," Genecco said, "but she was doing it in a way that was really hip and really cool and really edgy."

In *Drunk with Love*, named for one of Faye's signature songs, Genecco doesn't actually portray Faye. "I'm always me," she said, "but it's in tribute to her, and it's just a celebration of how she performed."

She sometimes worries that she doesn't sound a lot like Faye. "I was talking to my pianist Barry Lloyd the other night, who did see Frances perform, and I was saying I'm having such a tough time with this because I don't sound like her, and I want to. And he said, 'Well,

you don't sound like her, but you do evoke her. You have taken on some quality that inspires you and suggests her.'

Lloyd is part of a five-piece band that includes a bongo player to help create the sounds of Faye's era. Genecco has been in touch with Faye's bongo player, Jack Constanzo, who is still working, and may come to see the show if his touring schedule permits. Genecco has also talked to Teri Shepherd, Faye's partner of 31 years, who plans to see the show during its SF run.

What they will see and hear is not a note-by-note reconstruction of Faye's music. "I can't just be totally retro," Genecco said. "I add some twists of my own. Frances was really creative at blending popular songs of the day into classic songs, but I've found that some of it was dated for my audience. So I do 'Fever,' but Frances would interject 'Barney Google' into the middle of it, but we're doing the theme from *Peter Gunn* — something retro but cool. We're doing what Fran did, but we're doing it with our music."

The *Peter Gunn* idea came from musical director Amy Engelhardt, a member of the a cappella group The Bobs. "Amy is crazy and eccentric and totally unique, and I knew she was the right person for this project," Genecco said. Engelhardt also brought aboard director Mark Gagne, now a New Conservatory staffer, with whom

she had worked in Boston and Chicago.

Thanks to that comment made by the cabaret competition judge two years ago, Genecco is on the verge of a life-changing experience at age 40.

"After I graduated college, I bought a motorcycle and drove across the country," she said. "I didn't think I'd live to be 30. I was a little reckless when I was young, always a wild chick. Now I'm just so rich with friends and family and this whole renaissance of the thing I was born to do but that I lost track of. It's stupid how excited I am."

Drunk with Love will run July 14-Aug. 14 at NCTC.

Call 861-8972 or go to nctcsf.org.

Short scenes

• They're big pumps to fill, but Arturo Galster has replaced Varla Jean Merman in *Hush Up, Sweet Charlotte* at the Lorraine Hansberry Theatre. Galster is in the Olivia de Havilland role in the movie spoof, playing opposite Matthew Martin, who continues in the Bette Davis role. Call 474-8800 or go to makeitsoproductions.org.

• It's a second extension — and the last — for *Medea: The Musical*



Terese Genecco, sent on a journey.

at Theatre Rhino. The new closing date is July 17, which is firm because rooms must be made for the previously scheduled *Big Bottom Revue*. Call 861-5079 or go to therhino.org.

• TheatreWorks, of Mountain View and Palo Alto, is sending another of its productions north. *Crowns*, a gospel musical about black church ladies, their hats, and their stories, opens July 15 at Marines Memorial Theatre. Call 771-6900 or go to ticketmaster.com. ▼

Richard Dodds can be reached at BARstage@aol.com.

Sounds from stage & screen

by Gregg Shapiro

Soundtracks to queer-themed movies and television shows are becoming more plentiful. *Music from D.E.B.S.* (Lakewood) is the musical companion to lesbian filmmaker Angela Robinson's loving spoof of spy movies with a queer twist. The soundtrack has a decent mix of selections by vintage post-punk/new wave acts alongside the current crop of new wave revival electro artists. It's interesting to hear the way cuts by Goldfrapp, Death in Vegas, Robots in Disguise, and The Cooler Kids stack up against longstanding retro classics such as "The Love Cats" by The Cure, "Temptation" by New Order, "Another Girl, Another Planet" by The Only Ones, and "A Little Respect" by Erosure, which lesbian criminal mastermind Lucy Diamond lip-synchs to in the movie. A fun warm-weather soundtrack.

The complaint I had with the first soundtrack to *The L Word* holds true for *The L Word: The Second Season* (Tommy Boy). There simply aren't enough contributions by queer artists. The compilers of this soundtrack are on the right track, but I think they can do better. To be fair, the soundtrack opens with "Just a Little Lovin'" by lesbian icon Dusty Springfield. The following cut, "Brother" by queer Canadian new wave revivalists The Organ, is another step in the right direction. The presence of Le Tigre is also beneficial, as are the contributions by BETTY, including *The L Word* theme and the duet with Pam Grier on "Some Kind of Wonderful." But while tracks by cutting

edge performers such as Iron & Wine, Martina Topley-Bird and Ladytron certainly speak volumes about the compilers having exotic taste, I think that queer artists (both female and male) end up getting the short end of the stick.

The original and hilarious creation of Justin Bond and Kenny Mellman, Kiki & Herb "started performing together professionally in the 1950s," when Kiki was known as sort of a torch singer; became "something of a lounge act" in the '60s; "went through a disco phase" in the '70s; and "sort of dropped off the map" in the '80s. They're captured live on *Kiki & Herb Will Die for You: At Carnegie Hall* (Evolver), a seamless and inspired blend of theater, comedy and music. Bursting with pop culture and political humor, its songs by contemporary composers run the gamut from Stevie Nicks, Annie Lennox and the Singing Nun to Gil Scott-Heron, Kate Bush, Roger Waters and Paul Weller.

John McDaniel made his name as the music director and on-screen sidekick of Rosie O'Donnell on her popular '90s talk show, and also worked with her on the ill-fated *Taboo*. He most recently took on the role of music supervisor, arranger and man in charge of the orchestration for *Brooklyn — The Musical* (Razor & Tie). Currently playing on Broadway, *Brooklyn* is an urban fairytale incorporating rock, soul and gospel-style songs written by Mark Schoenfeld and Barri McPherson.

The revival of *Wonderful Town* (DRG), starring Brooke Shields, with music by Leonard Bernstein, takes place in Greenwich Village, and opens with the song "Christopher Street." ▼

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MUSIC

His Yiddish grandmama and grandpapa

Michael Tilson Thomas celebrates his roots with 'The Thomashefskys'

by Philip Campbell

In the 10 years that Michael Tilson Thomas has ruled from the podium at Davies Symphony Hall, the annual June Festivals see the season up with a bow and crosses all the T's. Mixed metaphor? Mixed bags, but no one is complaining. These early-summer celebrations are often the most intriguing concerts of all.

This go-round was no exception. After feting Richard Wagner and the Weimar Republic in the past, MTT returned to his own roots — his own non-Aryan and proudly Semitic roots — with a festival called *Of Thee I Sing - Yiddish Theater, Broadway and the American Voice*.

The opening production, a double-bill of Gershwin musicals, was well-received, but the *moreau de resistance* was the highly anticipated (and speedily sold-out) *The Thomashefskys: Music and Memoirs of a Life in the Yiddish Theater*.

Everyone knows the maestro is a fabulous raconteur, and the legendary status of his grandparents, along with the promise of a glimpse into their fascinating and remarkably insular lives, proved mouth-watering to both MTT fans and the congregation (as it were). The sponsorship of the Jewish Community Endowment Fund didn't hurt attendance, either.

The long and intermittently impassioned evening turned out to be a little less than the sum of its parts, but one couldn't miss the ecstatic response of the audience or the many truly successful moments that caught fire and thus illuminated an era.



The night belonged to Bessie.

Most of the problem rested with MTT himself and his obviously affectionate but virtually unedited attempt to tell all about Bessie and Boris. He gave us a little too much personal recollection and not enough bigger-picture history.

That was left to the energetic cast. Shuler Hensley and Eugene Brancoveanu essayed different aspects of the complex Boris' career. Why two players were engaged was plain — Brancoveanu is a better singer and Hensley is a better actor.

But Hensley's gruff and unsmiling performance only got in the way, and for the sake of brevity, the young baritone should have been allowed to work alone. He was thoroughly engaging, and his voice and demeanor caught both the spirit and wit of the times, while exposing the amusing but stilted attempts at a grander operatic tradition.

Thankfully, Judy Blazer got

Bessie all to herself. One sensed the great star's presence nearby commanding, "Let the little one do me — she's got the *chutzpah*, those looks — the talent!"

Blazer tore through her part like a jungle cat savoring a mighty kill. If she didn't convey the bitter-sweet aspects of Bessie's love life with the same fervor she gave to the triumphs and career milestones, it was still an overwhelming performance. The night belonged to Bessie and Blazer, and that should have told MTT something about his meandering script.

Slide rule

All the slides and extraneous appearances (Debra Winger in a funny but uncertainly performed monologue, and Judy Kay with a terrific but unnecessary *divertissement*) only added weight to an already overburdened banquet table. Even soprano Ronit Widmann-Levy's brilliant turns slowed the momentum.

When the conductor struck up the band, however, all heaven broke out. The wailing klezmorim of the San Francisco Symphony raised the roof, and roused everyone into merry unison clapping. Giddy clarinets and pulsing *hora* beats spoke more about the tunefulness, energy and sheer fun of the once robust Yiddish Theater than any amount of expository prose.

Patricia Birch, who had lent such an easy and fluid grace to the direction of the aforementioned Gershwin shows, couldn't overcome the clunky structure of *The Thomashefskys*. It could have all been done better from lecterns — with plenty of room allowed for

Blazer's spectacular turns.

The songs and the music were the history and biographies. Blazer, Brancoveanu, MTT and the peerless SFS all-stars could have easily brought the whole thing in at under two hours with a more cohesive and fast-moving narrative.

When asked about her genius, Bessie once said, "To make a strudel, you get the ingredients, go into the kitchen, and make a strudel."

As a grateful attendee and positively sated musical historian, I won't reprove a loving grandson for his valiant efforts. As a connoisseur of the maestro's customary theatrical flair, however, less would have definitely made a more digestible strudel. ▼



Boris' complexities were explored.

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Abbado takes honors

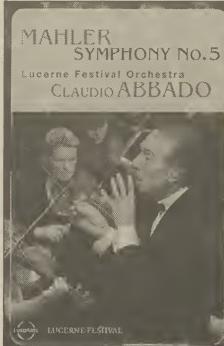
100th anniv. performance of Mahler 5th

by Tim Pfaff

Mahler, for whom suffering was mother's milk,anguished more than usual over the composition of his Fifth Symphony. Besides worrying that no one would understand it, he fretted, more realistically, that no one would be able to play it. "The individual parts are so hard to play that they call for an orchestra of soloists," he lamented.

For its 100th anniversary, that's exactly what it got in a performance by the Lucerne Festival Orchestra last August 18-19 under Claudio Abbado, arguably today's top Mahlerian (at least on the Dionysian end of the spectrum). EuroArts has just released the astounding performance by Abbado's hand-picked band on a DVD that not only memorializes what may be the great Mahler moment so far this century, but does so in superb sound and video direction, by Michael Beyer, that (with any luck) will set a badly needed new standard for symphonies on DVD.

Beyer's camerawork is wonderfully musical, going far beyond the usual roaming, find-the-soloist-of-the-moment technique that makes most symphonic music on DVD so tiresome. He does that, too, of course, but who wouldn't



when the camera can pick up the likes of clarinetist Sabine Meyer (world's greatest? you decide) and her entire wind ensemble, the Hagen Quartet, members of the Alban Berg Quartett, significant chunks of the Berlin Philharmonic, and an unusually attractive group of ace soloists of all ages from throughout the continent? You had to be there, and now you can.

Principal horn player Stefan Schweigert, whose superbly nuanced playing introduces the central Scherzo (which worried Mahler the most), is filmed standing throughout the movement, his

physical presence as well as his lofty musicianship guiding this impossible music beginning to end. Odd but interesting instruments in Mahler's percussion battery get their 15 seconds of fame. But mostly it's the musicians' keen attention to the conductor that holds the attention. It feels so genuine.

The sonic spectacles sprinkled throughout this work notwithstanding, it was the second movement "Stürmisches bewegt" ("Stormy") that most blew me away, from both Abbado and Beyer. Early on, an overhead shot of the orchestra in full cry catches a visual whirlpool Steven Spielberg would applaud. Its largeness is ideally answered at the end of the movement, when the tempest subsides into a single tympani stroke, captured to visual perfection.

There's even a setting that allows you to see the entire performance from the vantage point of the musicians, that is, trained on Abbado, but I wasn't sure I could bear it. I wasn't certain I could look at god and listen at the same time. Fortunately, the Lucerne Festival Orchestra can. Abbado's Mahler is now so supremely yet humbly confident, so magisterially free, and so finely tuned to the

page 36 ►

Playing it all by ear

'The Beat That My Heart Skipped'

by David Lamble

I'm a lover of French films. It's probably in my blood. Or maybe catching *The 400 Blows* when I was exactly the same age as Truffaut's teenage lead and alter ego Jean-Pierre Leaud sealed the bargain. Elsewhere I referred to it as the pederasty of autobiography.

The French are such sticklers for portraying the downside of their national hang-ups and their unrelenting pursuit of love in all forms that they sometimes give themselves a far rougher time than any of Bush's minions. Director Jacques Audiard is making a particular specialty of creating deceptively noirish-feeling films. He insists they are pitiless character studies shot at the cruel intersection of shady business and dime-store thuggery, and I think he's right.

Audiard's previous love-besotted thriller featured Emmanuelle Devos and Vincent Cassel as potentially the world's deadliest odd couple in *Read My Lips*. She's a deaf office manager trying to stay afloat in the brutally cut-throat Parisian real-estate market; he's a recently paroled thief who answers her ad for an office assistant. The ad is a thinly disguised appeal for an office boy/buddy. Audiard's unflinching hand-held camera and doggedly honest story gives us, in the end, a couple we can root for, with no illusions that they are any more than they appear to be: two really flawed people who barely escape a hellish fate, by the skin of somebody else's teeth.

Audiard is back with, if possible, an even more desperate story of love in unlikely and unseemly places. It's an audacious remake of maverick American director James Toback's *Fingers*, the 1978 film that featured a young Harvey Keitel as a brutally driven young

musician who is desperate to escape his roots in a Mafia family. In *The Beat That My Heart Skipped*, Audiard again gives us an unlikely protagonist who, in a very different way, is driven by what he gets through his ears.

Strong arm

When we first meet him, Thomas (the incredibly charismatic Romain Duris) is plugged into his music like most 20-something guys. When he meets his slumlord father Robert (veteran character actor Niels Arestrup giving a remarkable portrait of an aging hoodlum, marked by a peculiar, almost feminine grace) for lunch, we see a young man who is aging at warp speed. Asked to strong-arm another of his father's late-paying tenants, Thomas displays a peculiarly masculine love for a man he fears

becoming.

As in *Read My Lips*, Audiard gives us the underbelly of today's Paris as Thomas and his hooligan buddies evict immigrant squatters from slum properties by any means necessary. A favorite trick is to empty a sack full of rats into the hallway of a tenement, then listen for the screams.

Just when we think there is no hope for Thomas, he accidentally stumbles into a chance encounter with a classic music manager, Fox — his late mother's manager, in fact. Asked why he hasn't followed through on his once-promising career, Thomas shame-facedly agrees to a future audition.

Desperate to see if he still has what it takes to be a classic pianist, Thomas engages the services of Miao-lin, a Chinese immigrant music student trying to finance her own career by taking in stu-



The camera loves the energy and look of charismatic actor Romain Duris.

dents. Another story of star-crossed lovers, *The Beat That My Heart Skipped* is a uniquely engrossing study of a young man in flight from a brutal past.

Less eccentric in style than the Toback original, the film benefits from a young lead in Duris, who has all the raw energy and camera-

friendly power of a young DeNiro. Though it's slow by American standards, let the beat of this heart-breaking movie grab you and take you for a very unforgettable ride. ▼

Opens Friday.

Jenni Olson

◀ Arts cover

guy that I really liked, and he said he wanted to, and it was really beautiful. I realized that you don't really hear gay men talk about being fucked. I think of that particular line in my film [where the narrator says,] 'I'm a butch, and I'm not supposed to want to get fucked. It feels vulnerable to want to get sex from someone, and what if they don't want to give it to you, and how do you know they really do?' People have told me 'that's like a really intense line, that's really vulnerable.' I wonder if that's what gay men are responding to."

The Joy of Life is actually two film novellas that straddle the parallel themes of ultimate joy and despair — one found in the embrace of a lover, the other in a desperate leap from one of the world's most heartbreakingly

beautiful landmarks. The first novella describes the darkly funny, bittersweet longings of a romantic butch dyke for all the many girls in her life. As read by transgender "queen boy/dyke" actor Harriet "Harry" Dodge (responsible for the made-in-San-Francisco classic *By Hook or By Crook*), the narrator feels at times conjured up from the pages of some forgotten Raymond Chandler novel. She seems to enjoy the pretense of being slightly hard-boiled, a would-be detective without a crime to solve, a movie-lover who while on a date night at the Castro Theatre will make the classic mistake of falling head-over-heels for the movie, at the cost of losing the date.

"Casey and I went to see Gary Cooper in *Meet John Doe* tonight at the Castro," the narrator says. "I liked it, she didn't. She's sexy in a slightly butch way and strong, but she feels like a girl in my arms. We made out for two hours on my bed until she had to go home."

Narrator Dodge pulls off the movie trick of art improving on life, her butch girl growling the words from *All Quiet on the Western Front* that tie together the film's fusion of erotic joy and emotional despair: "The years will pass by, and in the end, we will pass into ruin."

Having teased us with juicy tidbits from 1,001 nights of good and bad dates, 10 minutes into the film, the narrator decides she can trust us with something really intimate.

"How do I want to say this? I seem to struggle with this teenage boy look, and struggle with the same internalized misogyny I had as a kid. The veiled misogyny of my butchness, of not wanting to be a girl. I like it when fags think I'm cute, have a crush on me, treat me like one of the guys, yet this kind of psychological passing makes me even more aware of some basic element of self-loathing."

Olson, whose unlined face, framed by the trademark rimless glasses and a '50s-style crew-cut, places her firmly at the teenage-boy end of the butch-dyke continuum, remembers a faded billboard that provided her with good memories and a movie title.

"*The Joy of Life* is a very particularly San Francisco title. There's a cigarette ad that's actually on the side of a hotel at Mason and Ellis that says, 'The Joy of Life.' I used to always walk past it on my way

changes, and the literally buried stories of the many rail-lines that once criss-crossed the inner city, now marked mostly by an oddly delightful pattern of vest-pocket parks beloved by dog-walkers and human cruisers alike.

Olson's camera, in the crafty hands of cinematographer Sophia Constantine, x-rays the soul of the city's many empty streets, a passing car reminding us that hearts still beat there, as narrator Dodge informs us how troubled those hearts can be. Olson says she deliberately chose a film style that would not require on-screen actors. She reminds us that this is a movie about movies, and as her camera lingers on a cable car crossing Nob Hill, we may recall Jimmy Stewart's Scotty driving around that same hill in Hitchcock's *Vertigo*.

The film contains a poetic ode to the painterly light of San Francisco, read by Beat guru Lawrence Ferlinghetti. Olson confides that the very busy poet hung up on her when she first called for rights to his reading. Later, he called back with his consent and an apology. This transitions gently into the film's dark, second novella, which confronts the siren call of the Golden Gate Bridge for troubled souls, specifically as the site of Mark's fatal leap in 1995. Olson deftly juxtaposes the origins of Frank Capra's *Meet John Doe*, with its twin themes of suicide and messianic Christianity, with bridge architect Joseph Strauss' prediction that suicide from the bridge would be neither "possible nor probable."

Recalling that *Vertigo* was Mark's favorite San Francisco film — that he had once proposed guided tours of *Vertigo* landmarks led by Justin Bond of Kiki & Herb fame — Olson appears at times to wish that the imaginary steps invented by Hitchcock for Scotty to rescue Madeleine after her jump into the Bay had been available for a far more challenging rescue.

The Joy of Life transcends this city's at-times irksome prettiness to reveal why transcendent beauty is not an end in itself. In her director's statement, Olson explains that she's drawn to stories "about people not getting what they want." In her screen persona, Olson has Dodge assure us that sex may be the most important resource for surviving life in the too-beautiful city. "In the moment of desiring and being desired, you actually realize that you're okay." ▼

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Life in Hell on Earth

Tyrone Power stars in 'Nightmare Alley'

by Tavo Amador

Bisexual Tyrone Power (1913-58) was, along with Robert Taylor, the prettiest leading man of the '30s, and one of the biggest heartthrobs of the day. The son of a stage matinee idol, he was briefly billed as "Jr." As a teenager, he had small parts in movies, but returned to the theatre, where he appeared, in, among others, Shaw's *St. Joan* starring lesbian legend Katherine Cornell. Twentieth Century Fox signed him, made him a star in *Lloyds of London* ('36), often cast him opposite the equally beautiful Loretta Young, and built him into a major box-office draw, notably in enjoy-

able hokum like *In Old Chicago* and *Alexander's Ragtime Band* ('38). That same year, MGM's First Lady, Norma Shearer, insisted he play Count Axel von Fersen opposite her *Marie Antoinette*. In '39, he portrayed *Jesse James* and was voted King of Hollywood. Jeanette MacDonald was Queen.

In the '40s, he became Twentieth's top male star, excelling in pictures like *The Mark of Zorro* with Linda Darnell ('40), *Blood and Sand* opposite Rita Hayworth ('41), as a *Yank in the RAF* romancing the studio's reigning diva Betty Grable, and believing in *This Above All* with Joan Fontaine ('42). His career was interrupted by World War II service in the Marines. Upon discharge, he made the uneven film version of

gay novelist Somerset Maugham's *The Razor's Edge* ('46) directed by the bisexual Edmund Goulding. Goulding then guided Power in his most ambitious part, in *Nightmare Alley* ('47), recently released on DVD.



Stan Carlisle (Power) is a carnival barker who befriends Zeena (Joan Blondell), star of a "mind-reading" act. Zeena is burdened by guilt because her infidelity drove her husband and one-time performing partner to alcoholism. Their act, based on a complex verbal code, had made them headliners. Zeena's husband is now just one step above the "Geek," an alcoholic man whose subhuman behavior is a carnival attraction but regarded by most as the ultimate degradation.

Zeena is romantically drawn to Stan, but resists giving him the verbal code, despite his pleading for it. Stan's also attracted to another carnival performer, Molly (the lovely Colleen Gray), whom he marries. Stan inadvertently causes Zeena's husband to die from drinking wood alcohol. Disastrous, she teaches him the code, with Molly as his partner. But Zeena sees a dark future for Stan after a Tarot card-reading.

Club act

Stan, now "The Great Stanton," and Molly become a huge success in nightclubs. During one show, he's tested by a soignée psychologist, Lilith Ritter (a compelling Helen Walker). He correctly guesses she has posed a trick question. Fascinated by his act and what she thinks are his intuitive powers, she arranges for him to come to her



A 20th-century sculpture, with an 'offering' box, just inside the entrance to Bernini's baroque church of San Tomaso Villanova in the town of Castelgandolfo, near Rome.

of presiding over one of the nine Vatican masses held during the mourning period for his papal predecessor.

Just to refresh your memory, besides the cover-up of the actual abuse of the children at the hands of the priests (as if that were not enough), Law moved Pederast Padre Paul Shanley from parish to parish even after the abuse was revealed, before the game finally stopped. The Archdiocese of Boston lost millions of dollars in legal fees, fines settlements, and lost revenue from its congregations. Law was humiliated into resigning after an unprecedented letter signed by more than 50 priests demanded that he step down. Sixty-five parishes in the Boston Archdiocese finally closed down as a result of the sex scandal. But Cardinal Law has floated to the top of his profession like a fuchsia turd in a punchbowl.

Where is the outrage? Those who feel it might contact SNAP, the Survivors' Network of Those Abused by Priests at www.snap-network.org.

Contributing arts writer Will Shank is a Fellow in Conservation at the American Academy in Rome for six months.



Image: AP/WideWorld

Prettiest leading man of the 1930s, Power was the son of a matinee idol.

office. When he learns she records sessions with her patients, he realizes that this offers a great opportunity to fleece her wealthy, trusting clients.

Lilith and Stan have a major falling out, and he must flee from the police when his fraudulent techniques are exposed. Stan and Molly are forced to separate; she rejoins the carnival, while he hides out. He begins drinking heavily, drifts into alcoholism and homelessness, but staggers his way to the carnival where Molly is working. Desperate for drink and a place to live, no matter how horrid, he accepts a final degradation, but Molly offers a faint hope of redemption.

Goulding's swift, atmospheric direction gets terrific work from the actors while skipping past some gaps in logic. He's aided immensely by Lee Garmes' rich, sharp black-and-white photography. Power brings previously unseen depth to Stan. He's charming and selfish, ruthless and sensitive, arrogant and ultimately tragic. In his final scenes, his beauty disguised to make him look haggard and driven, he's exceptionally moving. Blondell's Zeena is warm, loyal, lusty, and understandably

superstitious. It's one of her best performances. Gray's conviction makes Molly totally believable, far more than a "Stand By Your Man" wife. Walker's Dr. Ritter hints at being a lipstick lesbian, striking in a complex role.

Despite good reviews, *Nightmare Alley* was too dark to succeed at the box-office, and its failure resulted in Gregory Peck replacing Power as Twentieth's top male star. Nonetheless, Power continued filming, alternating with stagework, including the London production of *Mr. Roberts*. In '57, he was top-billed in Billy Wilder's dazzling *Witness for the Prosecution*, a movie that probes his surface niceness. His performance, though less flamboyant than those of co-stars Charles Laughton and Marlene Dietrich, was good, and critical to the film's effectiveness. While in Spain shooting *Solomon and Sheba* with Gina Lollobrigida, he was stricken with a fatal heart attack. Yul Brynner replaced him.

Power married three times, but his closest friend was leading man Cesar "Butch" Romero, whose homosexuality was an open secret in classic Hollywood. He also reportedly had an affair with the young Rock Hudson.

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Say uncle

by Jim Piechota

Breakfast with Tiffany by Edwin John Wintle; Miramax Books; \$24.95

It has the makings to be the bitch fight of the year: a know-it-all, fork-tongued, 13-year-old niece versus her 40-something, obsessive-compulsive, gay "drama queen with a capital Q" uncle. Indeed, they make an unconventional couple (and a scary what-if scenario for any gay uncle), but they're family, and Wintle's memoir is funny, fresh, and nothing short of brilliant.

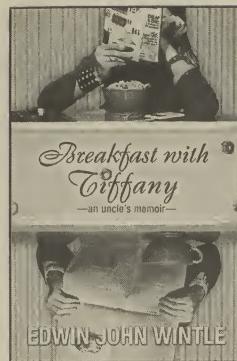
Tiffany is too much for her re-

covering alcoholic mother Megan to handle in rural Connecticut, so Uncle Eddy opens his Greenwich Village home to her, thinking that his lonely life needs that "proverbial shot in the arm." What he gets is much more as Tiffany, who, at first, is only mildly brusque, then turns hostile as the months wear on.

She loves him on good days, then hates him on bad days; he warns her about the dangers of party drugs and having sex with strangers; and she explains what getting "donkey-punched" in bed really means. Poor Uncle Eddy, a harried film agent, initially relaxes with New Age music and telephone-bitching to friends, but

then desperately resorts to a heady cocktail of Zoloft, Wellbutrin, and Klonopin just for a few hours of uninterrupted sleep while Tiffany's behavior flip-flops from soft and vulnerable to angry and selfish.

She writes beautiful poetry and sings along to her iPod, but then carelessly announces, "This summer I'm going to need to go on the pill." Tiffany creates a Wiccan altar in her bedroom, but that means melted wax all over dear Uncle's furniture and an all-out screaming match for the odd couple, one of many. But carefully wedged in among all the familial conflict are Eddy's personal demons, described with great



candor and honesty, softening and delicately balancing what could have been a painfully one-sided, over-the-top Tiffany show-piece.

Uncle Eddy puts up with so much adolescent crap from his sassy niece that readers will give him props simply for not kicking her ass to the curb sooner, but Wintle harbors a heart of gold, and it shines true from page one. In the end, the author emerges with more gray hair, but with his sense of humor and salty wit very much intact — and his relationship with Tiffany stronger than ever, though she dismisses his emotional gestures with her patented "Whatever." This funny, cross-cultural exchange not only makes terrific summer reading, but it would translate beautifully to the Silver Screen as well. A sure-fire winner. ▼

Marga Gomez

◀ Arts cover

was in a relationship, so I was like, 'Poor Dad, poor Ma.' And now I have the same lone-wolf life. Whatever mold my parents came out of that really prevented them from intimacy, I've got, and I guess the show is trying to come to peace with it."

Another change from her earlier tales of her parents comes in

references to her lesbianism. "Those pieces had almost nothing about my sexuality," she said. In fact, the new show opens with her father, in his persona of comedian, welcoming the audience and then mentioning that daughter Marga is single. "He makes a plea to the ladies in the audience that if they are alone, that his daughter is in pain, and they should think about it because I'm a catch. So my dad kind of pimps me out in the beginning."

This is a fantasy version of her father, who discovered his daughter and her girlfriend in bed together when she was 19. It led to the first phone call between Gomez's divorced parents in years, which she rejoiced in, but the results were not happy.

"They freaked out in a very scary Latino way, and I left for California," Gomez said. "So, it was like two years of estrangement, and then we started talking, but even then I didn't bring up my personal life."

Reality check

In the opening moments of *Los Big Names*, Gomez, in the guise of her father, explains that his daughter confuses fantasy and reality. "This show has flights of fancy," she said. "This has what I wished had happened."

An earlier version of *Los Big Names* premiered in Washington, DC last year, and won high praise from *The Washington Post*. "But I felt I didn't really get to where I wanted to go," she said. "In DC, it was a little more about pop culture, and the time I spent making this movie *Sphere*, but it was all really motivated by my relationship with my parents, and I felt I didn't really capture that enough."

Sphere, a 1998 underwater sci-fi film starring Dustin Hoffman and Sharon Stone, was supposed to be Gomez's big break. But the movie tanked, and Gomez was not seen to particularly good advantage.

"When I wrote *Memory Tricks* in 1991, it opened doors to me in the industry, and my parents weren't going to be around to share that with me. The irony was that my father had passed away



Gomez's parents, Margo the Exotic and Willy Chevalier, thrived in the '50s.

Photo courtesy of Marga Gomez

and my mother was ill with Alzheimer's by the time I wrote about them, and suddenly I got the opportunity they wanted their whole lives, and it didn't pan out. I had thought that's what I was after, but what I was really after was my family and home, and that didn't pan out, either."

Gomez feels good doing, otherwise, what she's doing now. She hopes to take *Los Big Names* to New York, where she has an apartment. She also keeps an apartment in SF, and she can't de-

cide where to call home.

"I'm really trying to pick San Francisco, but I can't quite let go of New York," she said. "If I'm in New York, I'm going to want to stay out 'til three or four in the morning. It's nice that last call here is at 1:30. I can't get into as much trouble." ▼

Los Big Names will run July 8-Aug. 21 at the Magic Theatre. Tickets are \$25-\$38. Call 441-8822 or go to magictheatre.org.

Mahler on disc

◀ page 33

infinite as well as the infinitesimal that you reach that place beyond notes and tuxedos that Mahler spent his career aspiring to.

Because of all the hankies the Adagietto has soaked over the years, most conductors take theirs on the dry side these days. In an utterly unexaggerated eight and a half minutes, Abbado lives nowhere but in the finely wrought feelings of the movement, not one of them sentimentalized. This, today, signals a giant among us.

Sixth sense

Two months earlier, Abbado made his first reappearance on the Berlin Philharmonic podium since departing as its music director two years earlier, leading a Mahler Sixth DG has added to its series of second-time-around Ab-



bado Mahlers that augurs to become the cycle of choice. The conductor virtually owns the work, and an adoring band of Berliners gave him their all, handing in the second-best CD of the work after Abbado's first, with the Chicago Symphony, a quarter-century ago.

Not surprisingly, it shares all the virtues of his Lucerne Fifth: the supreme command of both detail and line, the unsurpassed rhythmic flexibility and expressivity, and the sensitivity to period-

appropriate touches such as telling use of portamento. Its growth over those 25 years emerges in both surprising and unsurprising ways.

Despite the identifying and savoring of details, there is no stopping to smell the roses in an interpretation unrelentingly urgent yet never driven. Only an orchestra as fine as the Berliners, and as attuned to his ways, could sustain Abbado's brisk tempos. They express the urgency of death that stalks this music. They're the engine of powerful, explicit, and precise feeling.

The Andante (which comes second, as has become the accepted practice) still sweeps over you with the surging crest of tender emotion at its climax, but it, too, declines to pander. The colossal, half-hour Finale has rarely seemed as integrated and controlled — and, as a result, completely wild — as it does this time around. ▼



FILM

Becoming Tom Cruise

Report from the 'War of the Worlds' tour

by Tim Nesson

A lot has changed for Tom Cruise in a year. It's apt to happen when one fires one's publicist of more than two decades. Pat Kingsley is a fiercely protective, motherly woman of 73, with more than 50 years of publicity experience, who knows how to say no not only to her clients, but specifically to the media. Yet late last year, Cruise fired Kingsley — and hired one of his sisters in her stead.

The new Tom Cruise first materialized in late May, when he surprised the world and demonstrated on *Oprah* that he is a certifiable nutcase, jumping up and down on her couch *a la Risky Business*, and professing his love for a mediocre actress 16 years his junior, Katie Holmes.

The old Tom Cruise never talked about Scientology. Nor, when paired in what looked to be another publicity stunt with Penelope Cruz after they made *Vanilla Sky* together, did he show even the slightest form of public display of affection. He even went so far as to sue anyone who alleged in print that he had been involved in gay relationships.

Then came the whirlwind world tour for *War of the Worlds*, based on the more-than-a-century-old H.G. Wells novel. Yes, his sister/his publicist invited world television press to join their War train, which traveled across Europe, to catalogue every Tom-and-Katie choreographed kiss, hug and bow. How genuine does anyone think Cruise's proposal to Holmes at the Eiffel Tower was?

A week before the *War of the Worlds* theatrical debut, Cruise and director Steven Spielberg walked into a cozy ballroom at The Essex House on Central Park South, where a small press round-table waited to ask questions. It was not going to be easy — for Cruise, that is. "What city is this?" he asked the small crowd gathered around him, laughing, trying to loosen himself up.

The typical nonsensical questions arose from the entertainment media. Such as, "What are you going to do to eclipse that marriage proposal?" from *Us Weekly*.

"I jumped up and down on my couch when Steven sent me the first 84 pages of *War of the Worlds*," said Cruise, laughing. "I wanted it all. All 125 pages. I couldn't wait to finish reading it, and I was intent on making the movie."

Then came the question of the day, from *The Boston Phoenix*'s Gary Sussman. "Did you relate at all to the movie, to the aliens, since aliens are a major part of Scientology?"

"What?" screamed Cruise. "Are you for real? Are you serious, man? Who are you? What paper do you write for? I have never heard of it. Does anyone read it?" Spielberg, sitting close enough to Cruise to touch him, grinned and said, "Oh, it's a big paper." *The Phoenix* has been around for more than 30 years as Boston's most successful alternative weekly, catering to the more than 1 million college students in and around Boston. Sussman is a Harvard grad, and has been with the paper for more than 15 years.

"You know nothing about Scientology," ranted Cruise. "There is no correlation between the religion and aliens."

A minute later, his blood pressure a little lower, Cruise, speaking directly to Sussman, said, "If you really want to know what Scientology is about, these are some books you can read," and began rattling off the names of at least four books that explain his religion.

If Cruise believes Scientology and aliens are far from related, what is his opinion about intelligent life anywhere else in the universe? "Do I think there is life anywhere else? No one knows. There may be, and there may not be."

Video silence

Spielberg, on the other hand, had a better response. "I can't

imagine anyone in the world thinks that we are the only intelligent creatures in any universe. However, do I think aliens have made contact with earth? In the '70s I thought so, for sure. I am much more skeptical now. There are millions of videocameras in the world now, and yet with the millions of people who claim to have seen aliens or UFOs, and/or been captured by aliens, there is not one image captured on any videocamera to prove it."

As for the movie *War of the Worlds*, both Spielberg and Cruise enthused about its second-biggest-name star, Dakota Fanning. "She has an incredible gift," exclaimed Spielberg of the 11-year-old prodigy. "There is no question that she is one in a billion. She doesn't question her talent, or know how to answer questions when asked about it. I think she is unaware of it. She is just a natural."

Cruise added, "Yes, she even sends 'Thank You' notes out of all sincerity. It's not like her mother is telling her to write them."

Cruise, who seems to always be full of energy, explained how he manages to stay so active, focused and positive. "I have a huge interest in life," he proclaimed. "It keeps me energized. I am interested in people. There are a lot of tools in Scientology that have helped me be the person that I am today. Tools that have helped me overcome many barriers."

Spielberg, who does not wear his religion on his sleeve (he is a Kosher Jew), perked up when I asked one of the last questions. "I don't do DVD commentaries on my movies," he answered, "for a simple reason. Movies are made to be interpreted however anyone wants to interpret them. They are magic. Whether it is *E.T.* or *Schindler's List* or *The Color Purple*, the movie is a magical experience, and I don't want to taint the experience for anyone with any long-winded diatribe about what was going through my mind while filming scene after scene. Maybe, years down the line, when I retire,



Spielberg with Cruise consider: Is there intelligent life in the universe?

for posterity's sake, I will do a box set of all my movies, replete with commentary. But don't count on it."

Finally, Spielberg answered one of the most intriguing questions of the day. What's with the box office slump?

"Movies are losing money at the box office not because of video games, DVDs, home-theater systems or inadequate, less-than-stellar movie theaters. Movies are not making money at theaters because

Hollywood is not making what people want to see. It is as simple as that." Now playing. ▼



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This means war

'War of the Worlds' out on disc

by Gregg Shapiro

Like the studio recordings of Andrew Lloyd Webber and Tim Rice's rock musicals before they were staged for the theater, Jeff Wayne's *Musical Version of The War of The Worlds* (Columbia/Legacy) assembled a group of singers, including Julie Covington (who sang the lead role on the first *Evita* album) and The Moody Blues' Justin Hayward (who had something of a hit with "Forever Autumn"). Richard Burton's narration is suitably dramatic, but the music itself has a dated, late-'70s feel. It's an amalgamation of disco and prog-rock, with thumping beats and lots of vocoders and wah-wah, that screams of the era. Still, as concepts such as this go, it's as clever as it is kitschy, and serves as a worthy companion to the *War of the Worlds* craze inspired by the new Spielberg film starring Tom Cruise.

John Williams and Steven Spielberg have been scaring movie-goers aurally and visually for more than 30 years. Their now-legendary *Jaws* collaboration remains one of the most perfect pairings of film and music in cinematic history. Williams has long provided the scores for Spielberg's sci-fi epics, from *Close Encounters of the Third Kind* through *Minority Report*, and *War of the Worlds* is no exception. *War of the Worlds: Music from the Motion Picture* (Decca) effectively conveys the life of Ray (Tom Cruise), a divorced dad who is seemingly unprepared for a visit by his kids Robbie (Justin Chatwin) and Rachel (Dakota Fanning), let alone for an attack by aliens from outer space. But Ray rises to the occasion just as the aliens' tripods, long buried underground in anticipation of the day of assault, split the pavement, crumble bridges, vaporize the populace, and generally wreak havoc on Earth and its inhabitants.

The destruction special effects are top notch, as are the lightning storms of catastrophe leading up to the attacks. Tim Robbins, as survivalist Ogilvy, adds an ominous dimension almost equal to the aliens, and the aliens themselves, who appear to be ET's more aggressive ancestors, have their own fear factor. But while the suspension of disbelief is essential to enjoyment of the movie, the ending is far hokey than anything else we have been asked to believe. ▼

So what of the *War of the Worlds* movie itself? Spielberg does a respectable job of establishing the domestic difficulties in

MUSIC

String quartets times two

Emerson, Eroica take on Mendelssohn quartets

by Tim Pfaff

Five years ago, my esteem for the Emerson String Quartet was so high that their set of the complete Beethoven Quartets was among the select group of CDs crammed into the two pieces of luggage I was allowed for my move halfway around the world — and their complete Shostakovichs were in an early care-package.

So I've wondered why their recent releases have bothered me so much. It felt like the main reasons to keep their recordings of Bach's *Art of Fugue* and Haydn's *Seven Last Words of Christ on the Cross* were the additional movements they included that were not on other recordings of those pieces.

It's taken another of the CD industry's seemingly compulsory simultaneous releases to shed some light on the matter. There are surely worse ways you could spend a few evenings than working your way through the Emerson's new four-CD set of the complete *Mendelssohn Quartets* (DG) — capped with their performance of the composer's brilliant, surefire Octet, with themselves as the other half of the octet. As always, there's something inexplicably reassuring about having every scrap of music Mendelssohn composed in the genre, finished or not, and the playing is never less than committed.

Still, it simply pales next to the period-instrument Eroica Quartet's third and final volume of its Mendelssohn set (Harmonia Mundi). One senses that the Eroica could accomplish something nearly as impressive as these readings of Op. 44, No. 3; Op. 80; and the existing movements of Op. 81 with loaner instruments from a nearby music school. What they do in these performances of Mendelssohn's best, most aston-

ishing music in the genre, playing on their superb historical Italian instruments, transpires at a level equal to the composer's legendary genius. To use an expression they, all Brits, might use, it knocks the Emerson's Mendelssohn into a cocked hat.

Comparing the versions of the E-Flat Major, Op. 44, No. 3, the first thing you notice is how the Emerson's propulsive, supercharged opening measures are fundamentally monochrome and flat-footed. Deeply practiced experts in 19th-century style, the Eroica musicians deploy rubato, portamento, and thoughtfully varied amounts of string vibrato, always calculated to highly specific effects, with assurance and the kind of confident power only deep knowledge of playing styles as well as musical architecture can afford. The effect is electrifying, not academic or worse, "authentic."

The quartet is large-scale, but the few extra minutes the Eroica takes with it make it seem to fly by in comparison with the Emerson's comparatively uninflated account. With every note distinctly shaped and individually colored,



then as beautifully inlaid into the whole as stained glass, the Eroica's version never ceases to involve you lest your mind think about wandering.

While they demand and then reward close listening, the Emerson does the opposite, a not-uncommon development in modern-instrument ensembles as long-standing as theirs. While there's a consistent thoughtfulness coupled with generic intensity to their playing, any listener who digs into their sound is likely to become dismayed at its uncertain pitch centers, slightly frayed edges, and labored homogeneity.

These recordings confirm what has become unavoidably obvious over the last decade: that in cham-

ber music, particularly, musicians trained in historically appropriate styles using instruments like those for which the music was composed are going to trump the best efforts of the "big guys" every time. Perhaps, especially given their fetish for "completes," the Emerson should turn its attention to the complete Elliott Carter quartets. The discipline that would require couldn't hurt.

Tragic wake

The best work by both ensembles is in Mendelssohn's most remarkable quartet, the F-minor Op. 80 of 1847, composed in the wake of the death of the composer's beloved sister Fanny. It's a work, suffused with an almost savage intensity and implacable sadness, that defies the prevailing picture of Mendelssohn the cheery genius. Just getting the notes right tattoos the corresponding emotions onto a listener's heart.

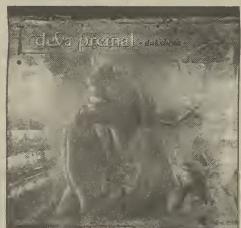
A sense of almost frenzied desperation pervades the Eroica's reading from the start, and even the episodes of relative repose quiver with the anticipation of stronger, more jolting feelings to come. I wonder if a live audience



could sit through the unrelenting intensity of the Adagio in the Eroica's rendition, which really works best in recording, where the listener can listen in privacy, and respond to this arresting, singular work in whatever way seems right.

The Emerson's own liner notes acknowledge the fundamental problem — I'd call it error — of four musicians recording music written for eight. Any decently played Octet is sure to delight, but this one feels like the stunt it is, and that the video track of its recording makes plain. Not surprisingly, the Octet recorded on Sony's Vivarte imprint, with the best period-instrument players of our day, remains the one to have. ▼

Musical bliss



by Jason Victor Serinus

Dakshina — Deva Premal (Narada)

Although I confess resistance to blonde-haired Caucasians singing Westernized versions of traditional Indian chants and mantras, Deva Premal is something else. Since 1991, she and her partner Miten, followers of the late Osho, have sung the praises of various Gurus ("conveyors of the light"), Gods and Goddesses with a sincerity and passion that can melt the hardest heart. I doubt their initial interpretations were as processed as these, with their multi-tracked reverb, pop feel, and sundry concessions to marketable gratification. Yet the clarity of purpose remains strong, perhaps expressed no more beautifully than in "Aad Guray," Snatam Kaur Khalsa's modern version of a mantra from the sacred writings of the Sikhs. "Brahma Nandam," part of the teaching of Lord Shiva to his consort Paravati, describes

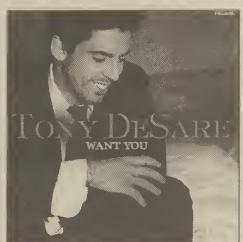
the guru-disciple relationship as the essential means of attaining Enlightenment.

As I write these words, husband David and dog Baci Brown listen to *Dakshina* while lying on the carpet caressing each other, sharing the love at the heart of Deva Premal chants. There are bliss and truth here.

Want You — Tony DeSare (Telarc)

Frank Sinatra is alive and well. A new presence on the scene, Tony DeSare from Glen Falls, New York has been singing and playing piano professionally since age 17. With his direct, unmannered style, intimate lower range, and downright sexy delivery, DeSare comes naturally to those jazz-tinted love ballads that have made man and beast swoon for the last 70 years.

DeSare's debut effort receives impeccable support from the great jazz guitarist Bucky Pizzarelli and a group of seasoned sidemen. The title song "Want You" by DeSare and Mark Lee showcases



the singer at his fresh, irresistible best. Another team effort, "I'd Have It All (If I Had Drew)," is the title song from *My Date with Drew*, an award-winning independent documentary coming to theaters nationwide.

Every song feels good. The disc opens with a fabulous rendition of Cy Coleman and Dorothy Fields' "Baby, Dream Your Dream," from the musical *Sweet Charity*. Joining such standards as "Two for the Road," "Just in Time" and "I Wish You Love," the final piano solo on Grandma's beloved "Five Foot Two" unites nostalgia and modern romance in an irresistibly handsome package. DeSare is soon to tour with Harold Arlen's son in the tribute show *Arlen on Arlen*. ▼



Photo courtesy San Francisco Symphony

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Out There

◀ page 30

spection, from the early, rigorously conceptual works to the larger, colorful sculptures of later years. Tuttle "riffed off the minimalist grid, and infused his art with a more organic, personal, expressive if not expressionist" aesthetic, said Grynsztejn. His low-relief sculptures "accordion" between two- and three-dimensional presentation, and collapse the distance between the framed, the frame, and the world outside the frame.

The conundrum of how to entice viewers to this slightly more difficult show reminds Out There of the time, at a press roundtable, when we asked San Francisco

Symphony music director Michael Tilson Thomas how a hapless journalist could entice concertgoers into Davies Hall to hear the work of certain "difficult" mavericks in classical music like Charles Ives. MTT's ready answer was, "By your enthusiasm!"

That's how we'll have to pitch the Tuttle show as well. Comprehensible wall-texts and a beautiful, comprehensive catalogue help elucidate why these self-effacing cloth pieces and seemingly dashed-off works on paper hold an important place in art history, sharing affinities with *arte povera* and pathetic art, and helping free modern American artists from the tyranny of the hard-edged and the monolithic. Through October 16 at SFMOMA, 151 Third St. Info (415) 357-4000, or sfmoma.org. ▼

MUSIC

Jazz and vocal notes

More gay recording artists out on disc

by Gregg Shapiro

My late father loved jazz, even fancied himself something of a rhythm-keeper. Hence the drum kit in the basement and the bongos in the closet. One of my earliest musical memories is of him listening to records by jazz vibraphone great Lionel Hampton. I don't remember if he ever listened to Gary Burton, but I think he would have liked the openly gay vibes player's style and his way with the mallets. The fittingly-titled *Next Generation* (Concord) finds Burton accompanied by a quartet of young, rising jazz performers. Supportive of

these young musicians, Burton includes a pair of compositions by pianist Vadim Neselovskyi and one by guitarist Julian Lage. There is also a Pat Metheny cover and an interpretation of "Fuga" by gay composer Samuel Barber.

Possessing a distinctive, powerful voice and a unique sense of humor, Holcombe Waller sounds like a mellow West Coast version of Justin Tranter on his new album *Troubled Times* (Napoleon). Whether he's inviting a patriot to dance buck naked while watching "one monkey chop down the last cherry tree" on the title track, invoking a dream state on the gorgeous "Seven Eight Song," or wagging a finger at Con-



dolezza Rice in the pure pop pleasure of "No Enemy," Waller stands out from the crowd. He also has a knack for Americana tunes such as "Literally the End of the World" and "Little Wrecking Ball."

On his second full-length album *Shadowed* (Golden Sphinx), pianist Sacha Sacket units organic and synthetic keyboards. Sacket's emotion-laden vocals are effective on "The Prodigal," "Desire," and "Cruel Attempt." *Nothing Like It* (mark-merciermusic.com) is a collection of original tunes by blue-eyed soul singer Mark Mercer, including the infectious same-sex marriage dance track "Chapel of Love." Canadian singer-songwriter Andy Northrup's songs have a touch of the twang on *Cardboard Logic* (anorthrup.com), and *Speak True* (ronmorrismusic.com) by Ron Morris is a pleasing assortment of folk-pop numbers.

Some gay male artists have taken the other route, releasing discs interpreting the work of others. Cabaret artist Craig Rubano draws on a variety of sources for his *Change Partners* (Prosody), everyone from the Gershwin's and Cole Porter to Andrew Lloyd Weber, Carole King and Gerry Goffin. Pianist Danny Wright follows up his well-received holiday CD with *Real Romance* (Atlantic), on which he lends his touch to "Moon River" and "My Funny Valentine." On *Out of My Hands* (Koch International Classics), gay classical pianist Anthony de Mare performs the works of Aaron Jay Kernis and acclaimed gay composer David Del Tredici. ▼

Her infinite variety

Women singer-songwriters represent

by Gregg Shapiro

The reissued, remastered and expanded *Papa, Don't Lay That Shit on Me* (Rounder Select) by The Chicago & New Haven Women's Liberation Band and Le Tigre is of considerable historic value, and one of the great treats of this past Pride season. Originally issued in 1972 as *Mountain Moving Day*, this renamed landmark album has been expanded to include some previously unreleased tracks and two cuts by Le Tigre. Jennifer Baumgardner's essay "Aural History: The Politics of Feminist Rock" in the CD booklet is required reading.

A longtime figure on the women's music scene with more than 30 years in the business, Tret Fure has returned with *Anytime Anywhere* (Tomboygirl). On the lightly Latin-tinged title track,

Fure sings about physical attraction in light of maintaining fidelity. Politics and current events find their way into her music, especially effective on "All Things Come Apart." Fure also has a gift for making the personal universal, whether she's singing about love or growing old gracefully.

Bicoastal country-soul singer-songwriter Sean Wiggins has returned with her new album *Everyday Life* (Wigmeister). With a set of pipes you don't hear everyday, Wiggins takes her torch and twang seriously. Ellen Rosner sings the blues on her new CD *Ready Steady Go!* (Bubbly Creek). Her deep, powerful wail is just this side of keening on "Princess." I can imagine her sitting on her front porch in a rocking chair, bottle of moonshine at her feet, strumming her guitar.

Jazz continues to be a welcoming place for lesbians, with Dena



DeRose settling in alongside Lea DeLaria, Patricia Barber and others. DeRose's vocals and keyboard work on *A Walk in the Park* (Max-Jazz) make her stand out from the crowd. Her renditions of Jolson's "All My Love," Berlin's "How Deep Is the Ocean," Lennon's "Imagine" and Porter's "I Concentrate on You" indicate impeccable taste in cover tunes and her ability to transform them into her own songs. ▼

Silence is golden



The 10th Anniversary San Francisco Silent Film Festival runs July 8-10 at the Castro Theatre, 429 Castro St., with nine programs ranging from Harold Lloyd, pictured, in *For Heaven's Sake* (1926) to Clara Bow, the original "It" Girl, in *It* (27). Live music will be supplied by Mauro Correa, Chris Eliliott, Ben Kunin, Jon Mirsalis, Michael Mortilla and Clark Wilson. Festival information: (415) 675-4821 or silentfilm.org.

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OUT&ABOUT

Calendare by Mark Mardon



Boots worn by Dr. Mary Walker, c. 1863

Out at the Library

What a rush it is to enter the San Francisco Main Library's Jewett Gallery, in the bowels of that amazing modern edifice, and run smack-dab into first editions of rare volumes such as queer literary icons as Gertrude Stein, Jack Spicer, Jess, Alan Ginsberg, Steve Abbott, Judy Grahan, Robert Duncan, Harold Norse and on and on. Have I read them all? Hardly, but I worship them as gods anyway. And there they all are, mounted in altars (i.e. museum display cases) for the whole world to come and worship at. But also on these altars are personal and public documents that instantly transport you to other worlds, for instance the hidden world of San Francisco General Hospital's AIDS Ward 5B/5A during the height of the AIDS outbreak in the City. In one of the altars in the James C. Hormel Gay & Lesbian Center on the 3rd Floor, a hefty old scrapbook is open to a hand-written letter to then Mayor Diane Feinstein, dated 18 Dec. 1984, the correspondent letting her know how lucky he felt to be in 5B where he was surrounded by "marvelous healers" and felt on a spiritual high. He wanted her to know how much Shanti did to help his kind. It was in no way an extraordinary letter in its time, but to see it now, it captures an entire era in a flash.

In case after case through *Out at the Library*, the Library's magnificently curated, profoundly moving new exhibition at three locations (also including the Eureka Valley/Harvey Milk Memorial Branch Library, 3555 16th St. near Market St.), you see images and text and in some cases hear audio that resonate with historical vibrancy, capturing distinct moments of particular relevance to all who identify as gay, lesbian, bisexual, transgender, or queer, but that would likely fascinate straights as well, with its well-told presentation of our not-so-distant past lives and culture.

The materials have been drawn from the Hormel Center's apparently vast archives, neatly sorted out and arrayed by *Out at the Library* Project Director and Chief Curator Catherine M. King and Jim Van Buskirk, Head of the Hormel Center. You'll find fascinating fliers, journals, photographs, newspaper clippings, pamphlets, activist stickers, and even those iconic boots from Civil War U.S. Army surgeon Dr. Mary Walker. Those boots, as indicated in the accompanying full-color, 145-page exhibition catalog, inspired Naiad Press founder and *Ladder* editor Barbara Grier (who donated them to the Hormel Center archives), whose own pioneering and important work receives the altar treatment.

The exhibition is more than a trip down memory lane; you won't much find our more explicit sexual history, and but little of our bar and clubbing history; more important, it's a carefully laid-out guide to our recent cultural and political life, an explanation of the concerted intellectual, activist, artistic and spiritual life that got us where we are as a community today. ▼

Out at the Library: Celebrating the James C. Hormel Gay & Lesbian Center, will be on exhibit through October 16. Info at www.sfpl.org

Arturo Galster joins Matthew Martin in the hit production of *Hush Up, Sweet Charlotte* at Lorraine Hansberry Theatre. See Friday.

Fri 8

Hush Up, Sweet Charlotte @ Lorraine Hansberry Theatre

Runs thru July 31. Make It So Productions presents Matthew Martin and Arturo Galster in *Hush Up, Sweet Charlotte*, directed by Matthew Martin, a side-splitting parody of the original book & cult film *Hush...Hush, Sweet Charlotte* (1964) which starred Bette Davis and Olivia DeHavilland. \$27-\$32 (\$5 off students, seniors, groups of 10). 8pm (2pm Sun.). Lorraine Hansberry Theatre, 620 Sutter St. at Mason (Union Square). Tix/info: 415-474-8800; TIX Union Square; ticketweb.com. Info: www.makitsoproductions.org

Veronica Klaus Live @ Empire Plush Room

Two shows to celebrate the release of "Veronica Klaus-Live At The Lodge"! Says Veronica: "I'm thrilled to let you all know that we have gigs coming up at the Plush Room on July 8th and 9th. Those are Friday and Saturday night gigs so I hope you can make it!" Featuring tracks off the CD and exciting new material. \$25. Fri. & Sat., July 8th & 9th at 8pm. The Plush Room at the York Hotel, 940 Sutter St. Info: 415-902-4176. CDs at Medium Rare Records & Streetlight in SF; www.veroniklaus.com

The BS Show @ Jon Sims Center

The BS Show, starring Betsy Salkind & Bridget Schwartz, with guests Will Franken (July 8, 9) Nick Leonard (9, 30); Aundre the Wonderwoman (29,30) and Brent Weinbach (29). These comedy shows will feature old favorites, a lot of new material, and an emphasis on more theatrical pieces — including both of these women on stage at the same time. \$10-\$20 sliding scale. Fri. & Sat., July 8-9 & 29-30. All shows at 8:30pm. Jon Sims Center for the Performing Arts, 1519 Mission Street (11th). Info/res: 415-554-0402; www.jonsimsctr.org

Family Values @ Jon Sims Center

JS Dance and Mna Rua Dance Productions presents "Family Values: Some Queer views on Love and Marriage." Directed by Tara Brandel and produced by Mna Rua Dance Productions. "Family Values" shows the predicament of being a queer foreigner with nine months left on her visa, after being in a six-year relationship with her American girlfriend; it explores one woman's relationship to her father, and how he helped shape her sexuality; it outlines a lesbian mother's connection to her baby, and the bureaucratic complications of being legally accepted as the parent; and it celebrates love in all its unpredictable forms. \$12-\$20 sliding (NOTAFLOF). Fri. & Sat., July 8-9 and 15-16 (on July 8 Copperminn' perform live to benefit the Marriage Equality Project). All shows 8pm. Tix/info: 415-554-0402 or

Houston of San Jose, Ms. Vaseline, and Sister Davika invite you to experience the joy of the Lord (Ne. 8:10). Fri. & Sat., July 8 & 9 at 7:30pm, and Sun. morning, July 10, at 10:30am. DeFrank Community Center, 930 The Alameda, San Jose. Info: 408-345-2319.

Medea: The Musical @ Theatre Rhinoceros

Final extension thru July 17: Theatre Rhinoceros closes its 27th Season with writer/director John Fisher's *Medea: The Musical*. A rollicking backstage musical of love, lust, adventure and ambition. \$15-\$28. 8pm Fri. & Sat.; 3pm Sun. Mainstage Theatre (Upstairs) at The Rhino, 2926 16th St. (btwn Mission/S. Van Ness). Tix: 415-552-4100 ext 104; www.therhino.org

Whoop-Dee-Doo! @ NCTC

Closes July 10: New Conservatory Theatre Center presents the musical extravaganza *Whoop-De-Doo!*, directed by Ed Decker, with musical direction by Michael O'Dell and choreography by Tom Segal. Conceived/created by Charles Calaneo, Howard Crabbtree, Dick Gallagher, Peter Morris and Mark Waldrop. \$20 Wed.; \$26 Thu. & Sun.; \$28 Fri.; \$32 Sat. Showtimes 8pm Wed.-Sat.; 2pm Sun. NCTC, 25 Van Ness Ave. near Market. Tix/info: 415-861-8972; www.nctcsf.org

What's Wrong with Angry? @ NCTC

Closes July 10: New Conservatory Theatre Center presents British playwright/screenwriter Patrick Wilde's coming-of-age play *What's Wrong with Angry?* Directed by John Dixon. Wilde explores head-on the social taboos (and in England, the laws against even schoolroom discussion) surrounding teen homosexuality. \$20 Wed.; \$26 Thu. & Sun.; \$28 Fri.; \$32 Sat. Sat. 8pm Wed.-Sat.; 2pm Sun. Tix: 415-861-8972; www.nctcsf.org

Sat 9

Magnet's Two-Year Birthday Party

Join the men of Magnet as they enter their terrible twos! On July 9, 2003 Magnet opened with a celebratory party and a blessing by the Sisters of Perpetual Indulgence. Thanks to all of the men (and women, too) who have stopped in to get a Sexual Health Tune-Up, or to attend a community event, Magnet today is a bright and lively destination spot in the Castro. Join them for food, wine, and other libations as celebrate their first two years and look forward to the future. Sat., July 9, 7-10pm. 4122 18th St.

Lavender Seniors of the East Bay

This group for gays, lesbians, bisexuals and transgenders over the age of 55 will hold their monthly potluck. Volunteers of all ages are needed to be friendly visitors for socially isolated seniors. Sat., July 9, at 12 noon, at San Leandro Community Church, 1395 Bancroft Ave., San Leandro. Info: Peggy Moore, 510-667-9655.

Renaissance Faire @ Stafford Lake Park, Novato

"Heart of the Forest Renaissance Faire". Discover the lusty world of Shakespeare's England. Cheer battling knights in armored jousts and toast to Queen Elizabeth and her royal court. Celebrate foolish fun and ancient antics. Revel with brilliantly costumed players as they parade and strut upon the stage. All the Faire's a stage! \$20 adults at gate; \$17 student/senior; \$8 children 5-11. Six weekends, July 9-Aug. 4, 11am-7pm. Under the oaks at Stafford Lake, Novato, Marin County. Info/tix: 800-510-1558;



Betsy Salkind and Bridget Schwartz laugh it up along with guest comic Will Franken in *The BS Show* at Jon Sims Center for the Performing Arts. See Friday.



"Nikai Goddess of Victory: A Portrait of Victoria Reich," 2005, ceramic, metal and glass blocks, by Tony Natsoulas, on view at the opening reception from 6-9 p.m. this Thu., July 14 at the debut of James Snidle Fine Arts, 1190 Bryant St. (at 10th). Info: 415-850-7898; www.jamessnidlefinearts.com

forestfaire.com

Fauxgirls! @ Marlena's

Now in its thrilling fifth year, Fauxgirls! continues every 2nd & 4th Saturday nights at lovely Marlena's bar in chic Hayes Valley. Co-hosted by En Drag creator Victoria Secret and the fabulous Alexandria and featuring the talents of Bliss, Davida, Daffney Deluxe, Nikki Starr, Chanel, Tia Dora and guests. Showtime always 10pm. Never a cover at Marlena's! 488 Hayes St. at Octavia. Info: 415-864-6672; www.sfdrag.com

Cream @ Space 550

Club Papi Productions presents Cream, the huge new lesbian party for the Bay Area. Three dance floors; the Cream Dancers live; prize giveaways; drink specials; plenty of free parking; win \$500 in the Wet T-Shirt Contest. \$15. 21+ w/ID. 10pm-4am. 550 Barnevel Ave. Info: 408-792-3466; www.creamsf.com

Sun 10

Gay Men's Buddhist Sangha @ Hartford St. Zen Center

Guest speaker Tempel Smith was ordained as a monk in Burma and works on integrating deep meditative practices into daily life and in his work with the Buddhist Peace Fellowship. He has taught meditation and Buddhist psychology. Gay Men's Buddhist Sangha meets every Sunday from 3-5pm at the Hartford Street Center, 57 Hartford St., near 18th St. in the Castro. All gay men, whether beginner or Buddhist-curious, are welcome. July 10 at 3pm. Free (donations).



Veronica Klaus brings her seriously seductive vocals and magnetic personality to the Empire Plush Room. See Friday.

7-9pm. The Peninsula Jewish Community Center, 800 Foster City Blvd. in Foster City. Info: 650-212-PJCC (7522); www.pjcc.org

Tue 12

Andrea Marcovicci

@ Empire Plush Room

In her triumphant return to the Plush Room, cabaret diva Andrea Marcovicci presents her most requested show, "I'll Be Seeing You: Love Songs of World War II." The music represents such prolific American songwriters as Hoagy Carmichael, Johnny Mercer and Julie Styne in such hits as "Sentimental Journey," "We'll Meet Again," "The White Cliffs of Dover" and "Skylark." With Shelly Markham on piano. \$25 & \$40. Runs thru July 31. 8pm. Empire Plush Room, York Hotel, 940 Sutter St. Tix: 415-885-2800; empireplushroom.com

Unfettered Souls

@ SFPALM

In the tradition of their smash Grand Guignol events for the past two years, The San Francisco Performing Arts Library & Museum and Thrillpeddlers again join forces for a special Bastille Day celebration, "Unfettered Souls: Hypnosis, Grand Guignol, and the Guillotine." Live performances, a guillotine demonstration, and a screening of the rediscovered final reels of Hypnosis, a long-lost silent film seen here for the first time since its debut in 1920. \$10. Tue., July 12 at 7pm. SFPALM, 401 Van Ness Ave., Veterans Bldg., 4th Floor. Info/res: 415-255-4800; www.sfpalm.org; www.GrandGuignol.com

Desperate Trannies

@ Trannyshack/Stud Bar

This week Trannyshack "desperately" tries to appear current. Forget those Housewives, try "Desperate Trannies," with co-hostess Landa Lakes joining Heklina. Tunes by DJ Derek. At the door: Mi\$S Chocolate. \$7 cover. 10pm-3am (show at midnight). The Stud, 9th & Harrison. Info: trannyshack.com

Fire Arts Festival

@ The Crucible, Oakland

The Crucible will host its fifth annual Fire Arts Festival from July 12-17 at The Crucible's 48,000 sq. ft. industrial arts facility and adjacent 200,000 sq. ft. outdoor arena in West Oakland. Today launches the Youth Program fire-arts classes; on Wed., July 13 it's the "Burning Man Desert Arts Preview" (free admission); on Thu., July 14, aerial and fire performances as part of "Fire & Light: Benefit Auction Soirée (\$75 admission); on Fri., July 15 it's the "Fire Arts Arena Show: Lighting From Above" (\$25) and on Sat., July 16 it's "Magma Saturday" (\$25). Festival-goers can purchase a 2-night access pass for \$40 or an All Event Pass (July 14, 15 & 16) for \$100. Located at 1260 7th St., Oakland. Info: 510-444-0919; therrucible.org

Mon 11

Scott Capurro @ QComedy

QComedy presents Monday Night Gay Comedy. With featured performer Scott Capurro (www.scottcapurro.com), plus Curtis Dunn, Erin Souza, Wayne Abeba, Lea Eva, and Bridget Schwartz. Audience members of all sexualities and genders are welcome. Reception is at 7:30 pm and the show starts at 8 pm. Sliding Scale \$8-\$15 cash, no one turned away. LGBT Community Center, 1800 Market St. at Octavia. Info: 415-541-5610; www.QComedy.com

LGBT Life in Israel @ Peninsula JCC, Foster City

Gather 'round for an evening of friendship while meeting people in the Jewish LGBT community in the South Bay. Watch the documentary "Out of the Closet and Into the Streets of Tel Aviv" and discuss Lee Waltzer's book, "Between Sodom and Eden," addressing LGBT life in Israel. For all ages, faiths and backgrounds. \$10/Member; \$12/Non-Member. Mon., July 11 from

Wed 13

Marga Gomez' Los Big Names @ Magic Theatre

Opening night: Jonathan Reini's Productions presents acclaimed Latina comic actress Marga Gomez in the hilarious premiere of Los Big Names. Set in the New York Latin show business world of the '60s and Hollywood of the '90s, it follows the lives of a Latino family of three pursuing their dreams of fame and fortune. \$20-\$38. Previews July 8th (8:30pm), 9th (6 & 9pm), & 10th (3 & 7pm). Opens July 13 & runs Wed.-Fri. at 8:30pm, Sat. at 6 & 9pm, and Sun. at 3 & 7pm. Magic Theatre, Building D, Fort Mason Center. Tix: 415-441-8822; www.magictheatre.org

Indie Circus

@ Hush Hush Lounge

If you love indie music (rock, pop, and hip-hop) Indie Circus is your bag, baby! Here's the deal: people bring their CDs or ipod and sign up to DJ their favorite indie music for 15 minutes. Never been a DJ? Not a problem, the hosts will help you out. So you can rock the house if you want or just come to hear what the DJs play. Indie Circus is the 2nd Wednesday of each month from 9pm on at the Hush Hush Lounge. No cover. Drink specials! The Hush Hush Lounge, 496 14th St. at Guerrero.

Thu 14

Richard Amory's Song of the Loon @ GLBT Historical Society

The GLBT Historical Society and Arsenal Pulp Press present a re-release party for "Song of the Loon" by Richard Amory, with guest speakers James Brogan (Professor of English at SF State University; Instructor in the course "Gay Love in Literature"); John Carolian (friend of Amory & author of "A Sand Fortress and Dancing on the Barricades"); and Cesar Love (journalist, poet, & friend of Amory). Refreshments. Book sales by A Different Light Bookstore. 5:30-7:30pm. 657 Mission St., Suite 300. Info: 415-777-5455.

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Illustration: KENT

Driven to have fun

by Mister Marcus

The excitement of summer is upon us and the season holds myriad events to keep you busy and your plastic almost shredded. I trust you all had a glorious 4th of July holiday weekend. We're still awaiting word of the "Red, White & Leather" fundraising efforts that allegedly took place in 30 bars in 17 cities to benefit the Woodhull Freedom Foundation, but I am sure news will trickle in eventually.

In the San Francisco Bay Area, Alameda County (the island city across the Bay from SF) will stage their annual competition for Mr. and Ms. Alameda County Leather the weekend of July 22 to 24. The meet & greet will take place at the Turf Club in Hayward on Friday, July 22, with former IML Jeff Tucker and Skeeter, and the contest — entitled "Driven" — will be MC'd by Lenny Broberg and Donna Sachet at the Hill & Valley Club on Saturday, July 23rd. Tickets are \$20 advance, \$25 at the door and obtainable from www.frantix.net.

On Friday, July 29, Leather Daddy XXIII of San Francisco will be chosen at the Eagle Tavern. Doug Mezzacappa will step aside for a successor. Applications are downloadable now from www.sfeatherandbear.com now.

Harry Lit's "Lazy Bear Weekend" is on tap up at the Russian River area the weekend of July 15-17 and advance tickets (well, Dog Tags) can be obtained by posting an email to: LazyBearWeekend@aol.com.

In the Midwest that weekend, it's the International Ms. Leather competition, taking place in Omaha, Nebraska again this year. Lori Shannon and "Izzy" will step aside for their successors. Repeated emails to IML Inc.



Mister Marcus

International Ms. Bootblack "Izzy", left, and International Ms. Leather Lori will step aside at the contest taking place in Omaha, Nebraska during the July 15-17 weekend.

(on the Web at www.imsl.org) have yielded no details so far, but presumably leather mavens will converge on Omaha the weekend of July 15-17 for the competition to name Int'l Ms. Leather and Int'l Ms. Bootblack. Both Lori and Izzy have done a great job with the titles.

Also on that weekend, it's Folsom Fair

North, taking place in Toronto, Ontario, Canada with fun galore in a magnificent city. If you're in the region, be sure to check it out.

Bad boys go burlesque

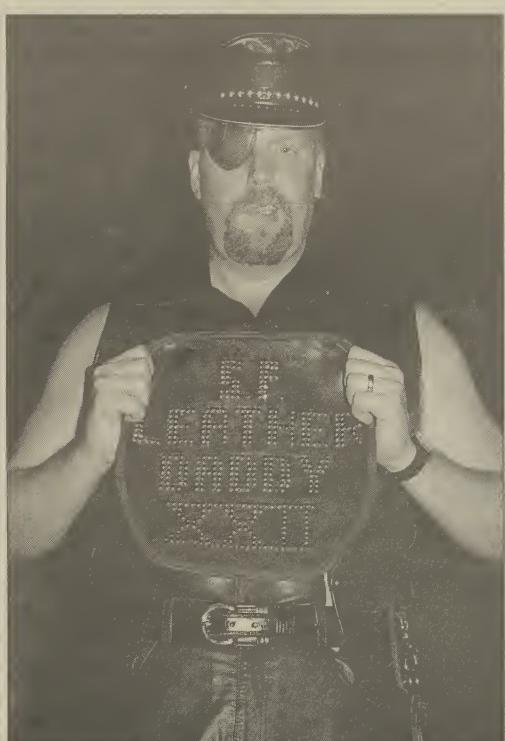
It looks like porn entrepreneur Will Clark is expanding his repertoire — from XXX rated pool parties to soft core burlesque. On Saturday, July 30, from 2-6 p.m. at Studio Z in San Francisco, Will's 3rd Annual "Bad Boys by the Bay — A Burlesque Show" will take place to benefit Magnet, a gay men's health agency in San Francisco. The tickets cost a hefty \$50 in advance or \$75 at the door. The donation includes an open bar, silent auction, porn actors and drag divas including Michael Soldier, Veronica Klaus, Donna Sachet, Heklina, Gina la Divina, Big (and I do mean big) Tom Orr, the Sisters of P.I., and the 2006 Bare Chest Calendar men, to name just a few! Sounds like an extravaganza to me.

Gay veterans celebrate

Alexander Hamilton Post 448-San Francisco, the nation's first gay American Legion Chapter, will be celebrating its 20th anniversary on Sunday, August 15. As a veteran of both the Korean and Vietnam wars, I became a charter member of this group and it's great to see the tradition continues. Stay tuned for details on this upcoming event.

Looming ahead: Dore Alley Fair, IML, Ms. World Leather, Lazy Bear Weekend, International Leather Sir/boy, more regional ILS/b contests, Mr. San Francisco Leather Contest, Folsom Street Fair, SF Leather Daddy's Boy, and more pride parade celebrations, so keep up your continuing generosity with cash and volunteerism. The leather/bdsm community outdoes itself at every turn.

Until next week, keep living, keep loving, keep laughing and keep volunteering — just do it in leather! ▼



Mister Marcus

San Francisco Leather Daddy XXII Doug Mezzacappa steps aside from his title in San Francisco on Friday, July 29 at the Eagle Tavern. Thanks for a good year with the title!

PORN

Leisurely lust

by John F. Karr

If you continue to think of Raging Stallion as only a fist-fighting and fetish company, you're doing yourself a disservice, and are liable to miss one of the year's best movies, the high-prestige, high-peckered *Passport to Paradise*. P2P, as its makers shorthand it, is a 2 1/2-hour feast of Latin-loving, directed with personal warmth by Chris Ward, evocatively scored with Flamenco-flavored chill-out by JD Slater, and perfectly videotographed by a mostly unsung but key collaborator of the RS team, David Hempling.

For this luxuriantly envisioned film, Ward has brought seven darkly handsome, hot-blooded Latin men and one fair-skinned blond youth to a palatial 18th-century Spanish-style mansion. He has amplified the sensuousness of the brocade-swathed, candlelit rooms by placing the cast's lovemaking atop vast four-posted beds, deeply cushioned divans, or extravagant mounds of rich fabric and oversized pillows. After settling his men into such luxury, he's allowed them to take their time. Above all, P2P is a movie of lust leisurely fulfilled.

One wonders how star Miguel Leon survives the single night in which all the action transpires. He's the estate's host, and seems to be in every room, personally ensuring the sexual bliss of all its guests. This handsome and elegant man is indefatigable — and constantly watchable. Like the rest of Ward's cast, he radiates warmth and joy in sexual nastiness. Porn has trained us to accept guys hurting themselves at each other as a decent simulation of passion. Ward's men — svelte Ivan Andros, swarthy Manuel Torres, ripped-as-a-wire Gerald, insinuating Enrico Vega, and most outstandingly, a resplendent Carlos Morales — demonstrate that concupiscence does not necessarily entail collision. They take their time to do it right, providing assured sex play and slow insertions that tease partners toward ecstasy astonishingly well-witnessed by the videographer. I'm especially enamored



Raging Stallion's men are large, leather-wearing, and frequently inked.

Photo courtesy of Raging Stallion

of the duo that becomes a three-way featuring Mr. Morales. At 35, after 10 years in the business, he's ripening well, and his sultry carnality, as well as the heavy bobbing of his plump cock, are most stimulating.

P2P is accompanied by a fun featurette about the movie's making that lets you mingle with the

guys, as well as music—only

tracks with 2 1/2-hours of Slater's music.

Heavy duty

Another excellent Raging Stallion movie that is neither of fetish nor fist-fighting is *Centurion Muscle*. Well, okay, there is a fetish here, for leathermen and muscle. Mounds of muscle. Director JD Slater has gathered six incredibly huge, solid men for this movie, two of them making stunning debuts. And oh, they are mighty large. Large, leather-wearing, frequently hairy-chested and inked. I won't recant my recently stated enthusiasm for Colt's poolside bodybuilder flick *Muscle Up*, but it's *Pollyanna* next to this one. Slater foregoes the activities and accoutrements of his famed, tormented and terrorizing S&M movies here, but that doesn't lessen the impact of his sexuality. These guys have heavy-duty sex; to paraphrase Wagner, it's *liebeslust*. Maybe it's something in the water-cooler down at RS, because Chris Ward and Michael Brandon's movies are like this, too. Slater's guys are not just slambanging, butt-bruising sportfuckers. They're mountains of amative

muscle. Amative: inclined toward love, especially sexual love.

The debuts of 245-lb., milk-chocolate-skinned and nearly baby-faced Erik Hunter, and 6'2", 215-lb. blonde bruiser Ken Braun open the film unforgettable. How they nuzzle! Eye-searing sights: Braun caressing the firm bulge of his mesh-clad crotch, or spreading his boulder-bum to reveal a blond backhole surrounded by golden hairs agleam.

Beautiful Bo Knight, he of the granite body and cock of Gibraltar, is at his most fierce, pulverizing his partners while growling and grunting like a Neanderthal. He's Stanley Kowalski played by a gorilla. He's first seen with Carlos Morales, who's at a wonderful high in his career. A little more built, a little more buff, his fabulous boner looking even burlier, and with a personal involvement that finds him immediately present. Perhaps he's not a muscle god, but he doesn't look out of place. And he can hold his own in this match, right down to a flip-flop fuck that finds him feeding his cock so slow, bit by bit, into Bo's bodacious behind that you'll be lost in awe. Especially with close-ups that make ya feel you're watching the IMAX edition.

The delectably furry Huessein, who will remind many of Bruno (and that's a good thing), yields it all up in a solo. For the finale, Bo and Erik tangle with estimable sexpig Rueben D'Angelo in a threeway that's more athletically-based while leaving no possible connection untried. Here's two hours of mighty musclemen making out like it was their marriage night. As Sam said to Dave, "Hold on, I'm cummin." www.RagingStallion.com

EVENTURES IN LEATHER

Saturday, July 9

Celebration of the life of the late Robert Davolt at Daddy's Bar at 1400.

Farewell party for California Leather Woman Ms. Evan at the White Horse Inn in Berkeley/Oakland at 2000.

Weekend, July 15-17

Lori Ellison and "Izzy" will step aside for their successors at the International Ms. Leather competition in Omaha, Nebraska this weekend with a leather mart and scads of events. Host hotel is Best Western Redick. For more info, click on: www.imsl.org.

Lazy Bear Weekend up at the Russian River area with another long list of events all geared to raise charitable funds. For info, email to: lazylbear-weekend@aol.com.

In Toronto, Ontario, it's Folsom Fair North, a street fair in the Canadian tradition, and of course, a fundraiser.

Weekend, July 22-24

Mr. and Ms. Alameda County Leather weekend competition. Meet & Greet on Friday (2000) at the Turf Club. Saturday is the contest at the Hill & Valley Club. Thanks Ty and Fawn for a fun(ny)

year!

Also, Pacific Coast Motorcycle Club's "Black Mountain Run". For information: www.lapcmc.com.

Wednesday, July 27

Leather Buddies at 933 Harrison. You know the rules: No cologne, sneakers or attitude. For info: 777-HEAD.

Friday, July 29

San Francisco Leather Daddy XXIII contest at the Eagle Tavern at 2000. Beer/soda bust and step-aside of Doug Mezzacoppa. Be there!

Saturday, July 30

Will Clark's "Bad Boys by the Bay-A Burlesque Show" at Studio Z (314 11th St.). Ducats \$60 advance, \$75 at the door. To benefit Magnet.

The 15 Association monthly play party at that secret location. \$15 donation. Guests must accompany you. For info: 673-0452.

Weekend, July 29-31

Canadian Leather Man/Woman competition in Montreal this year. More details later.

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The Metro, a view to a thrill

Above five corners at a busy Castro crossroads

by Mark des Jardins
and Mike Sher

Let the good times roll! The Metro City Bar at 16th & Market offers gays, lesbians and their fans a relaxed and classy setting sure to please even the most sophisticated. AOL City Guide awarded the bar "City's Best 2005" in the competition for bars with a view.

And the view it offers is spectacular, overlooking the intersecting corners of 16th, Noe and Market Streets. From the second floor of the building, pedestrians, trolleys and cars are visible over cocktails and the typically subdued conversations of the bar.

For the world traveler, the Metro might bring to mind the underground subway system in Paris, France. But to residents and visitors of the Castro, the bar is far from the frenzy and the maddening crowd. Richard Pearson bought the bar in 2002 from Ed Wang. Pearson owned the Cinch



In The Bars

on Polk for 10 years, then the Rainbow Cattle Company in Guerneville for five. When he bought the Metro, the ban on smoking inside of San Francisco bars was a consideration. He liked the fact that the balcony offered a respite for smokers, and ended up investing over \$100,000 in remodeling, part of a process he completed with his life and business partner of 33 years, Mario Enriquez. Bar hours are 11 a.m.-2 a.m. everyday. Newly initiated, on Saturday and Sunday, 1-5 p.m., the Metro offers steaks, burgers, buffalo wings, onion rings, potato skins and fries.

The bar's attached restaurant Tapeo offers tapas and Spanish food. Tapeo's Majorcan chef makes authentic fresh Sangria every week. Lunch (1-5 p.m.) is weekends only, but food is served in both restaurant and bar.

Getting to the bar requires climbing 20 steps. A large oval bar is central, surrounded by two dozen bar-chairs. The back of each chair has a large M piercing

through the wood. To the right of the bar, six round, wrought-iron tables have chrome bar stools topped in black vinyl seats. On the opposite side, a 30-foot mirrored wall looks above a bench covered in black vinyl. The bar floor is wood. The adjacent restaurant has a marble floor, while the balcony and stairs have metal floors mottled with raised blemishes, about the size of full-grown leeches, to help prevent a sudden slip of boots, high heels or leather-bottomed loafers. Both gays and lesbians frequent the place. The capacity is 150.

The view to die for belongs to the two sides of the balcony. The 16th St. side extends 50 feet, with 12 built-in barstools of gray metal matching the industrial metal floor that wraps around the balcony. An additional 20 feet extends along the Noe St. side, with six more barstools. Multicolored gay flags wave from streetlamps leading to the intersection.

The mezzanine to the right at the top of the stairs offers its own sanctuary. Its three oblong tables are next to the window. Opposite the window above the railing of the stairs, one further table with



Rick Gerharter

Friends converse on the Metro's scenic balcony on a lovely summer day.

bar chairs completes the room. This area is available for private parties or to handle the overflow of the bar or restaurant. A few steps up from the main floor, it has a 25-foot window with rounded glass at the top and overlooks 16th St., Market and beyond.

No high-energy dance music here, but there's a DJ on Thursday to Saturday, 9 p.m.-2 a.m., and Sunday, 3-8 p.m. Music videos play on plasma screens. Giants

games are featured. The bar patrons are sports-oriented. The Metro has three softball teams in the Gay Softball League, some having gone on to play in the Gay World Series. The Metro scored a home-run in this column. ▼

The Metro City Bar, 3600 16th St., SF. Open 11 a.m.-2 a.m. Happy Hour, Mon.-Fri., 4-7 p.m. Info: (415) 703-9750, www.metrocitybarsf.com

Martha, my dear

The next Wainwright arrives

by Gregg Shapiro

Chances are if you attended a Rufus Wainwright concert around the time of his first or second albums, you probably encountered his younger sister Martha Wainwright performing onstage with him. Martha could also be heard on Rufus' studio recordings. With her self-titled, full-length *Zoe* Records debut disc, Martha Wainwright not only steps out of her brother's shadow, but also emerges from the shadows of her mother Kate McGarrigle and father Loudon Wainwright III, with her own unique perspective and talents. Through an unbeatable combination that includes one of the most commanding and expressive voices I've heard in a long time and songwriting skills that defy imagination, Wainwright has the dis-

tribution of releasing one of the most memorable debut albums of this or any year.

Gregg Shapiro: One of the striking aspects of your debut is the presence of some of your family members: your mother Kate, brother Rufus, and cousin Lily. What does it mean to you to have such an amazing talent pool to draw from?

Martha Wainwright: To be honest, I could have taken advantage of that more than I did on this record. I didn't want it to be that crowded with that many family members. What does it mean to me? I probably take it for granted, unfortunately! In making the record, I realized, "I don't know what to do with this song." And I know that I can call someone like Rufus, who's got such a great sense of melody and harmony, to come

in and add to it what no one else would add to it. I'm very privileged, but I probably don't realize how.

Coming from such a musical family, was it just understood that you would go into music?

No, I mean, I think secretly I knew, but I probably denied it for longer than I could have, in the sense that as a teenager I tried doing other things, and I didn't have many aspirations to being a songwriter. Maybe a part of me wanted to be a pop singer because I liked singing, and I liked pop music. But I pushed it away for a while, until it was impossible to deny!

Your voice is just so stunning. Was it something that you had to cultivate, or did you just open your mouth and it fell out like that?

Thank you. I worked on it. I think every singer has to find their voice, and it usually comes out of mocking people and trying to sing like other people, and trying out different things. And then eventually, after singing for a while, you find your voice. But there is a learning curve, like learning to talk, where you imitate.

In a sort of mini-family-affair, you, Rufus and your father appeared in the Martin Scorsese movie *The Aviator*, and also appear on the soundtrack. What was that like?

It was one of the easiest \$5,000 I've ever made, and one of the greatest weekends of my life! It was really fun. If only actors could see how unglamorous the life of a musician is, I think they would have more respect for us.

The new record's sort of a rep-



'If only actors could see how unglamorous the life of a musician is!'

resentation of the last eight years of my life and the life of a 20-year-old girl. Because I hadn't made a record in that time that I was living in New York, but I was still singing a lot of the songs that are on this record. I felt they were important enough songs to redo again. I think I'm singing a little better than I did a few years ago, and it was important to sing them again, breathe some fresh air into them.

As Rufus did before you, you have established your own unique identity as an artist on this album. But "These Flowers" sounds so much like a McGarrigle sisters song. Was that a conscious effort on your part?

That's a great compliment. I appreciate that. I've struggled my whole life to write a McGarrigle song, and I've never been able to

do it!

Which comes first when you're writing songs, the lyrics or the music?

I think they're both equally important. But generally what happens is that I might have a melody or else just one line, and I like to have a succession of chords that are interesting. With "Factory," where the chord changes are very simple — it's just four chords — I think that song is more based on the lyrics.

"Bloody Mother Fucking Asshole" was inspired by a feeling that I had about my dad, but I think it's about everyone's dad — and me, more than anything. It's about wanting to be taken seriously as a young adult. I also realized that probably a lot of the doubt that he might have had about me pulling

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Body and soul

by Jason Victor Serinus

*Di Korpu Ku Alma - Lura
(Lusafrica)*

Thanks to the support of the great Cesaria Evora, who invited her to perform as her opening act, Lura's captivating vocalism has reached an enthusiastic American audience. Both women hail from Cape Verde, a poor archipelago 300 miles west of Dakar, Senegal, whose African musical traditions were mostly suppressed by the Church and Portugal's colonial government prior to achieving independence in 1975 (the year of Lura's birth).

Di Korpu Ku Alma, beautifully packaged in a thick, colorful album complete with song translations, aptly translates as *Of Body and Soul*. The package also includes a bonus DVD comprised of her 2004 opening act concert for Evora at Paris' Grand Rex. Short video singles shot in Cape Verde and Cuba, an autobiographical portrait, and assorted fluff complete the program. All reveal an alluring, earthy contralto and spiritual delivery that are positively additive.

After time spent as a swimming teacher and dancer, Lura first began singing at 17, recruited by the singer Juke to duet with him in the commercial Zouk African style of music popular in Portugal, where Lura was born and raised. Her early efforts included her own song "Nha Vida." First featured on the *Red Hot + Lisbon* compilation for the campaign against AIDS, the song reappears on this album. While it may reflect an assimilated, commercial style of African music that attracts European audiences at the expense of authenticity, it is too good to scoff at.

Lura has since become one of



the first of her generation to re-explore Cape Verde's African musical heritage of *funana* (considered too erotic for the Christian colonialists) and *batuku*. The latter was originally performed when a dozen or more women beat a *batuku* rhythm on folded stacks of clothes held by their knees, as a lead singer improvised poetry lampooning or critiquing community happenings while performing an extremely sensual dance called *torno*.

Some of the most delightful *batuku*-style songs on the disc, the fun "Na Ri Na" and catchy "Vazulina" (about abusing Vaseline while straightening hair with hot irons), were written by the young Orlando Pantera, who revolutionized the *batuku* style before dying in 2001. The fabulous "So Um Cartinha" by Lura and Fernando Andrade Lopes pokes fun at the Cape Verdean custom of asking friends who are visiting Lisbon to take back "a little letter," then presenting them with a fully packed trunk. Lura's "Tem Um Hora Pa Tude" ("There is a Time for Everything") was written at the urging of Evora.

Accompaniment, limited to five acoustic musicians on the DVD, is unusually spare and sophisticated. Rather than driving the point home, Lura and her understated backup underscore the welcome sensuality and joy that fuel Cape Verde's musical renaissance. ▶

beaten path. She turned me onto that song. At a time when everyone is doing jazz standards, I really wanted to stay away from that. At the same time, I wanted a song with a piano-player and not do a rock song. So, I just went a little bit earlier. People are singing songs from the '40s, and I picked the turn of the century.

What are you most looking forward to about this tour?

I'm looking forward to going on the road with my band, and touring around Europe, because that's always fun. I'm looking forward to selling enough units so that I can have a tour bus! ▶

Martha W.

◀ previous page

my shit together, I might have also had about myself. Maybe this song is actually really about me! Trying to reassure myself that I was good enough.

The album closes with the traditional number "Whither Must I Wander," with words by Robert Louis Stevenson and music by Vaughan Williams.

Whenever I'm looking for a song to do, I ask my mom, because she knows a great wealth of very interesting songs that are off-the-

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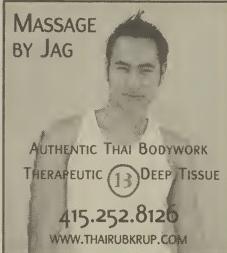
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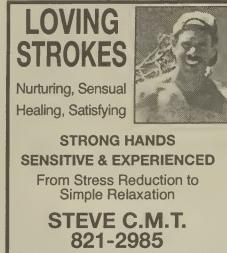
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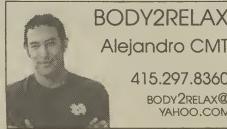
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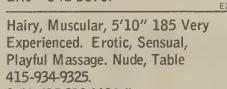
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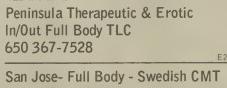
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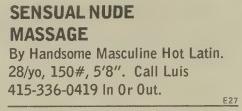
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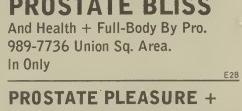
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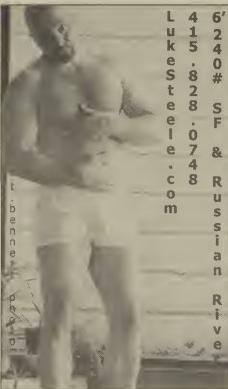
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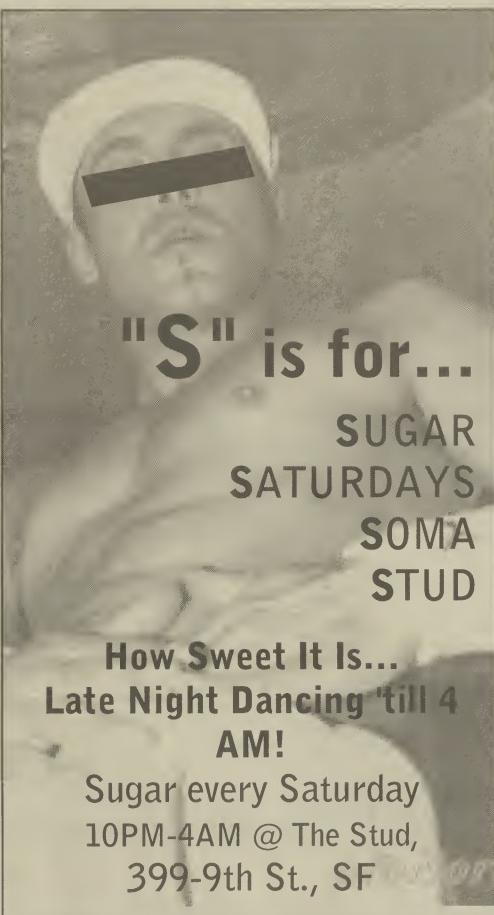
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